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No. 157 • FEBRUARY 1990

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Ssh! Who knows?

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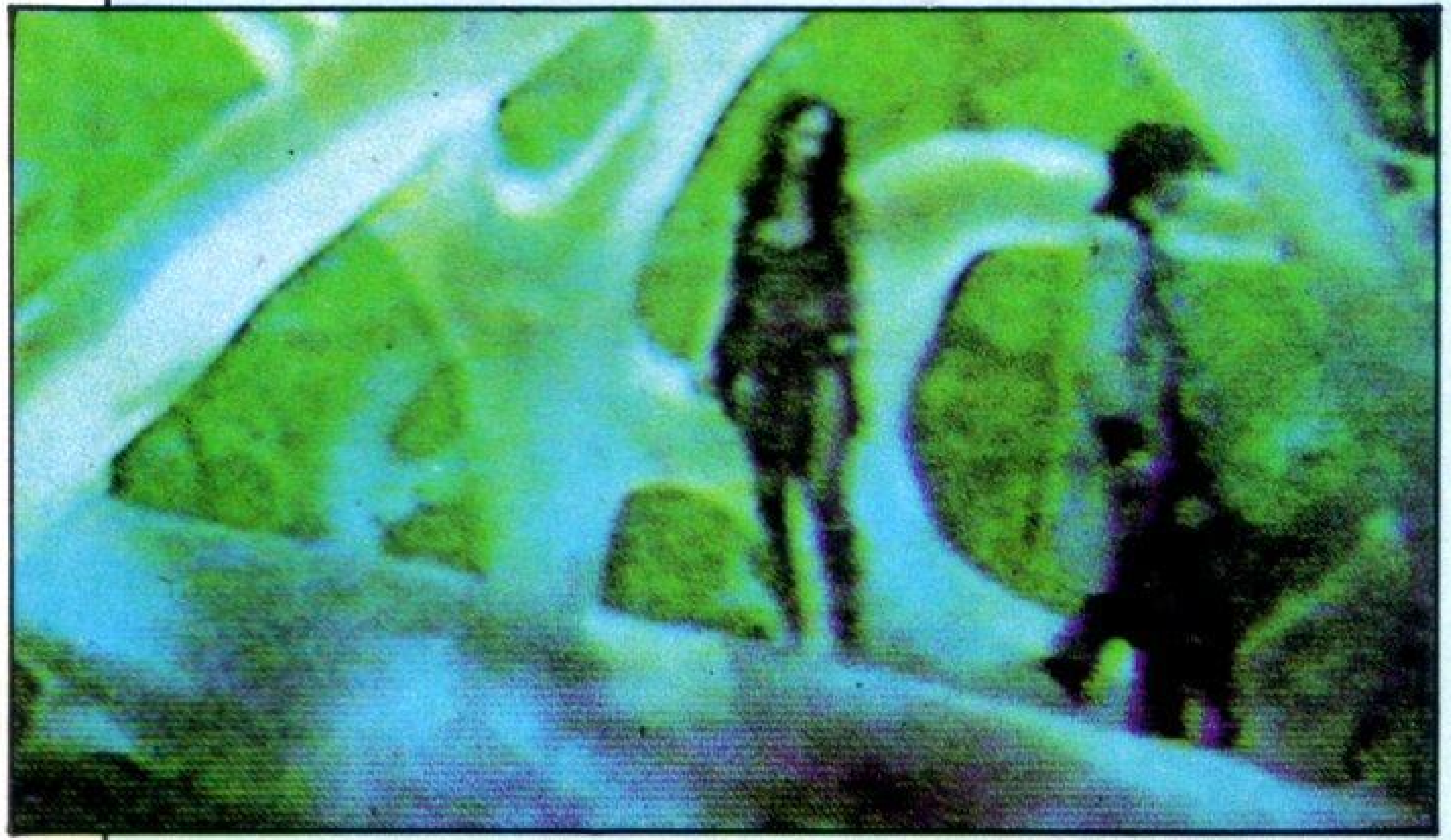
INTO THE VORTEX



"Where are we going, Doctor?"
"Into the lands of dreams and fantasy . . ."
Leela and the Doctor, The Invisible Enemy

Happy New Year! It should certainly be happy in Australia, celebrating **twenty-five** years of **Doctor Who** broadcasting this month. News that should make all our readers happy and not just those down under: although we're still unsure when Season Twenty-Seven goes into production, we do know there *will* be a Season Twenty-Seven – but still no clues on who will be making it . . .

One blow to this issue was the temporary loss of **Sophie Aldred's** piece on Season Twenty-Six, due to her hectic work schedule. We'll hopefully bring you the promised article very soon. By way of recompense, we take an in-depth look at location recording of ***The Curse of Fenric***, complete our ***The Web Planet*** archive, bring you interviews with **Frank Windsor** and former Companion **Jackie Lane,** and more, as you'll soon see.

Our regenerated pin-ups continue this month, and we'd be delighted to receive your suggestions for stories that should be featured. Right, let's get on with it!

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Jean Marsh in fighting form as Morgaine. Photo © BBC **2**

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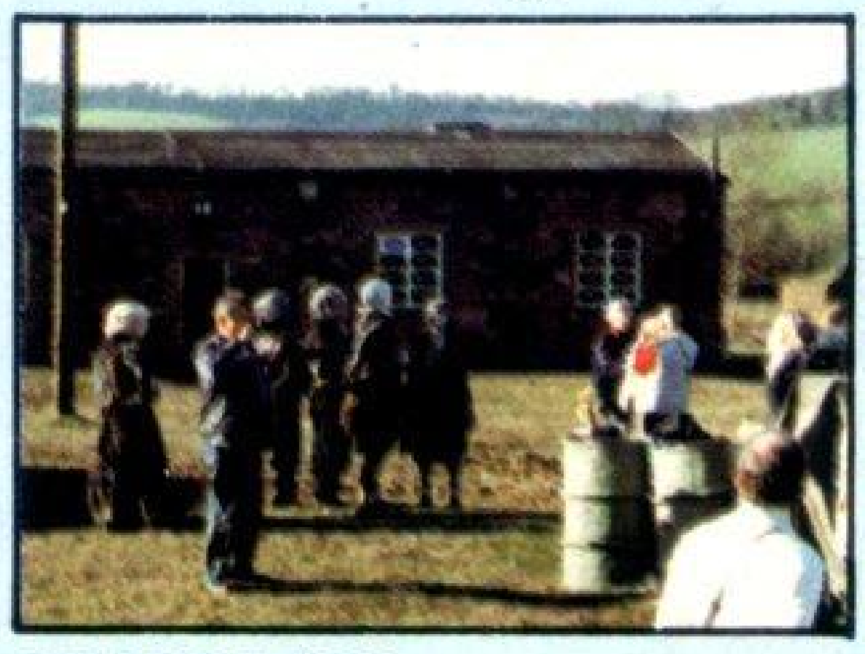
Frank Windsor as Inspector MacKenzie. Photo © BBC .. **17**



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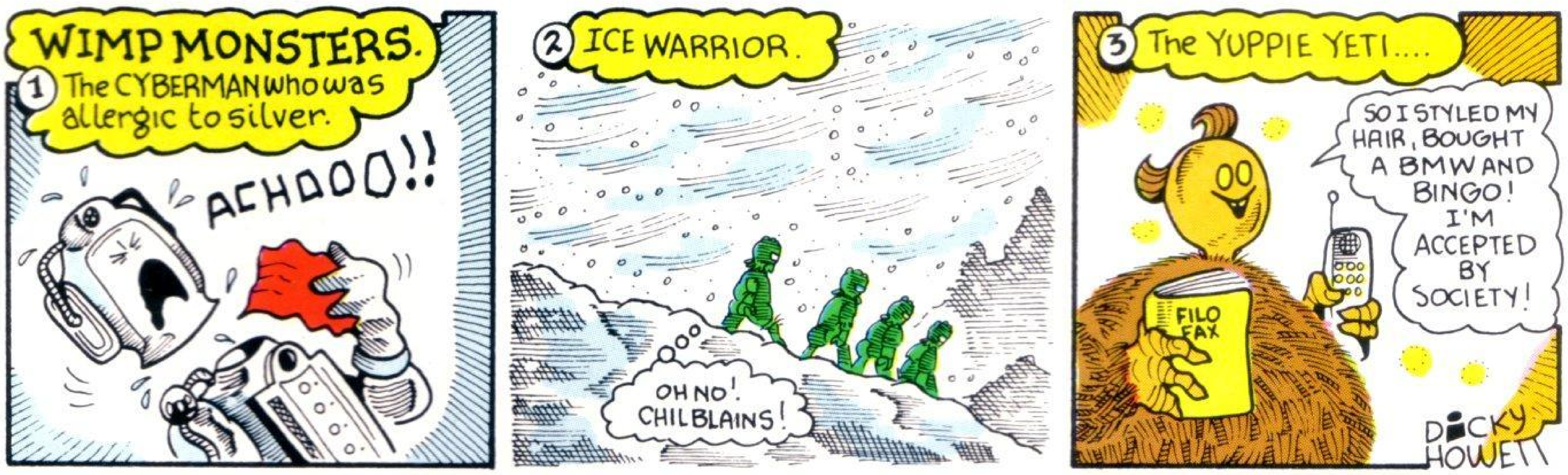
Editor/Designer: **John Freeman**
Paste-up: **Jacqui Papp**
Production: **Mark Irvine**
Advertising: **Julie Hughes**
Adviser: **John Nathan-Turner**
Magazine Group Editor: **Sheila Cranna**
Managing Director: **Robert Sutherland**
Excelsior: **Stan Lee**

Writers this issue: **John Freeman, Dominic May, Andrew Pixley, Jean Riddler, Adrian Rigelsford, John McLay, Mark Wyman** and **David Howe.**

Thanks this issue to: Peter Linford, Colin Howard, Martin Proctor, Jackie Lane, Frank Windsor and Andrew Pixley.

On the cover: the Seventh Doctor and Ace contemplate the future, courtesy of **Sue Moore** and **Stephen Mansfield** (caricatures). Photography by **Stephen Hampshire,** set by **Guy Stevens.**

Doctor Who? by Tim Quinn and Dicky Howett



WIMP MONSTERS.
1 The CYBERMAN who was allergic to silver.
ACHOOO!!
2 ICE WARRIOR.
OH NO! CHILBLAINS!
3 The YUPPIE YETI....
SO I STYLED MY HAIR, BOUGHT A BMW AND BINGO! I'M ACCEPTED BY SOCIETY!
FILO FAX
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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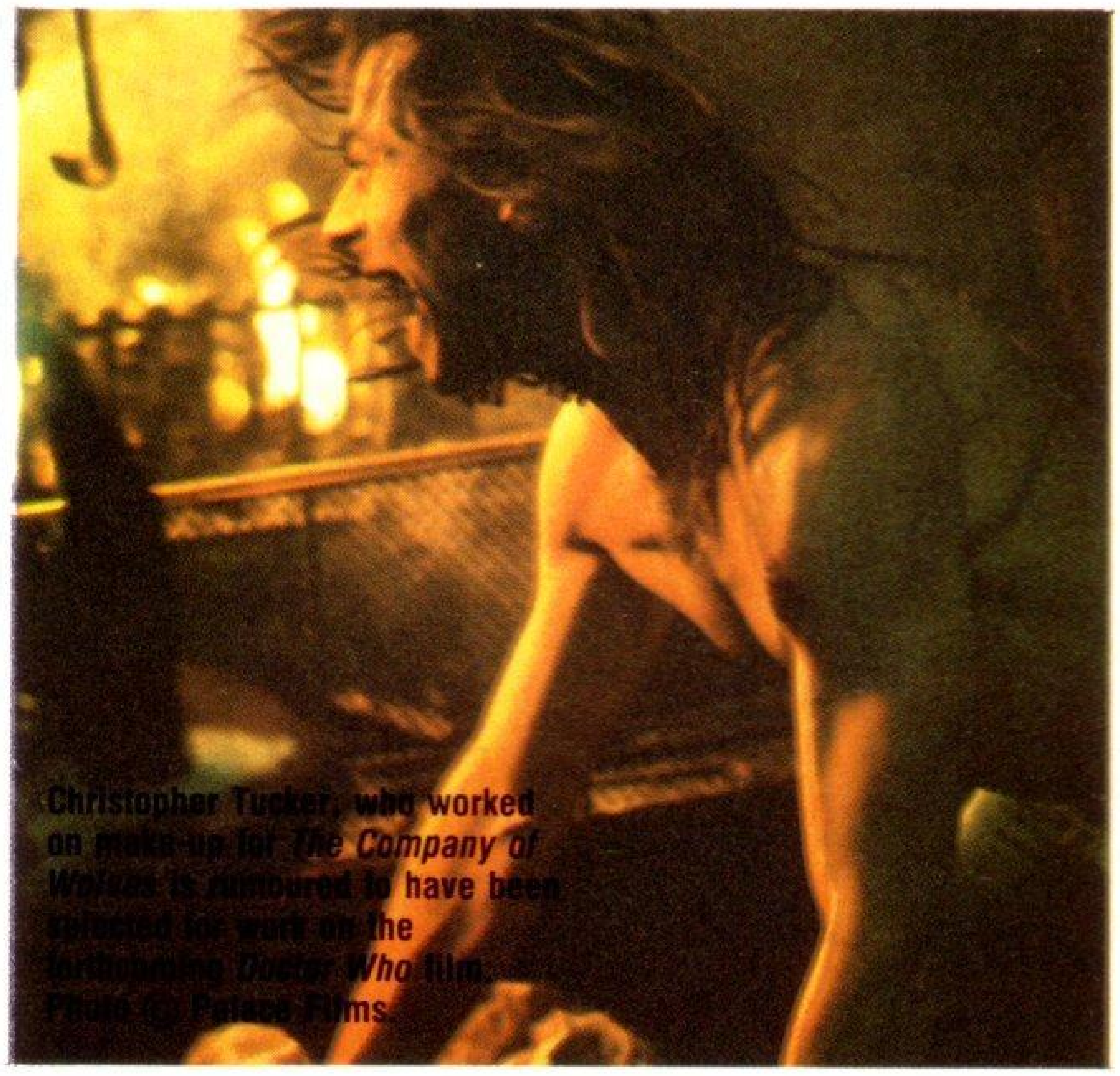
Gallifrey **Guardian**



Christopher Tucker, who worked on make-up for *The Company of Wolves* is rumoured to have been selected for work on the forthcoming *Doctor Who* film. Photo © Palace Films.

FILM RUMOURS

Christopher Tucker is rumoured to have been selected to perform the make-up chores on the forthcoming *Doctor Who* film. He worked on both *Company of Wolves* and *The Elephant Man*. Visual Effects may also be handled by Roy Thornton, but again, with pre-production talks still going, there's still no definite news at time of going to press. Finance again seems to be the major hold-up to the film getting a full go, and further negotiations between Coast to Coast and American backers took place last November . . . it is hoped, however, that by the time this issue is published, a Doctor will have been cast.

MERCHANDISE NEWS

At least two stories will be added to the growing *Doctor Who* BBC Video range this year. No release dates have been announced, but the titles are *An Unearthly Child* (the first *Doctor Who* adventure) and *The War Games* (Patrick Troughton's last, ten-part adventure). The latter will be released as a two-tape set, following the success of *The Daleks*. Covers for both of these videos will be painted by Alister Pearson. It's possible that as many as six new *Who* videos will be released this year, including these titles. **DWM** has no more details as yet, but it seems that recent surveys in the Magazine are being used as a guide to fan favourites.

The BBC are currently working on a *Doctor Who* adventure phone line, similar to Steve Jackson's popular fantasy game adventures. No more details as yet, but watch this space.

A new *Who* computer game is also scheduled for release some time this year, produced by a Los Angeles based American company. That should complement a new board game, also being produced under licence from the BBC and scheduled for demonstration at British Toy Fairs soon.

Dapol's recent releases in time for Christmas proved very successful – more models to come, although doubts over the future of the programme have again delayed the six-sided TARDIS console. The packaging on the new models has also been revised and improved. Marvel have rescheduled release of the *Abslom Daak – Dalek Killer* book for late April, price still unannounced. *The Collected Comics Issue 2* has been postponed indefinitely. Marvel US have taken over distribution of the Magazine in the United States as of this issue.

POLICE PUBLIC CALL BOX

Photo © Barry Newbery

UPCOMING CONVENTIONS

A Scottish *Doctor Who* convention is being scheduled for 5th-6th May, at the Eastwood Recreation Centre in Glasgow. Guests so far confirmed (subject to the usual work commitments) are Michael Sheard, Russell Hunter, David Banks, Philip Madoc and Richard Franklin. Several fanzine editors will also be running a panel at the event. Details from David J. Bickerstaff, 2 Elizabethan Way, Renfrew, Scotland PA4 ULX.

The Midlands Mega-Quiz, organised by Dan Rowley for the *Who*natics, raised over £300 for the Birmingham Children's Hospital in November. The event took place at Aston University and comprised a battle of minds between two teams, headed by Terry (Davros) Molloy and John (not Davros) Freeman. John Nathan-Turner posed the questions, altering the final round to be more difficult as he went!

Highlight of the event for many was the rare appearance of Elisabeth Sladen at a British event, delighting the audience of over 150 fans. A portrait of Elisabeth, beautifully painted by artist Pete Wallbank, fetched £75 in the charity auction. The event was aided by Inter-City, who provided guests' travel.

DON'T QUOTE ME ON THIS . . .

The following quote fell into our hands recently:

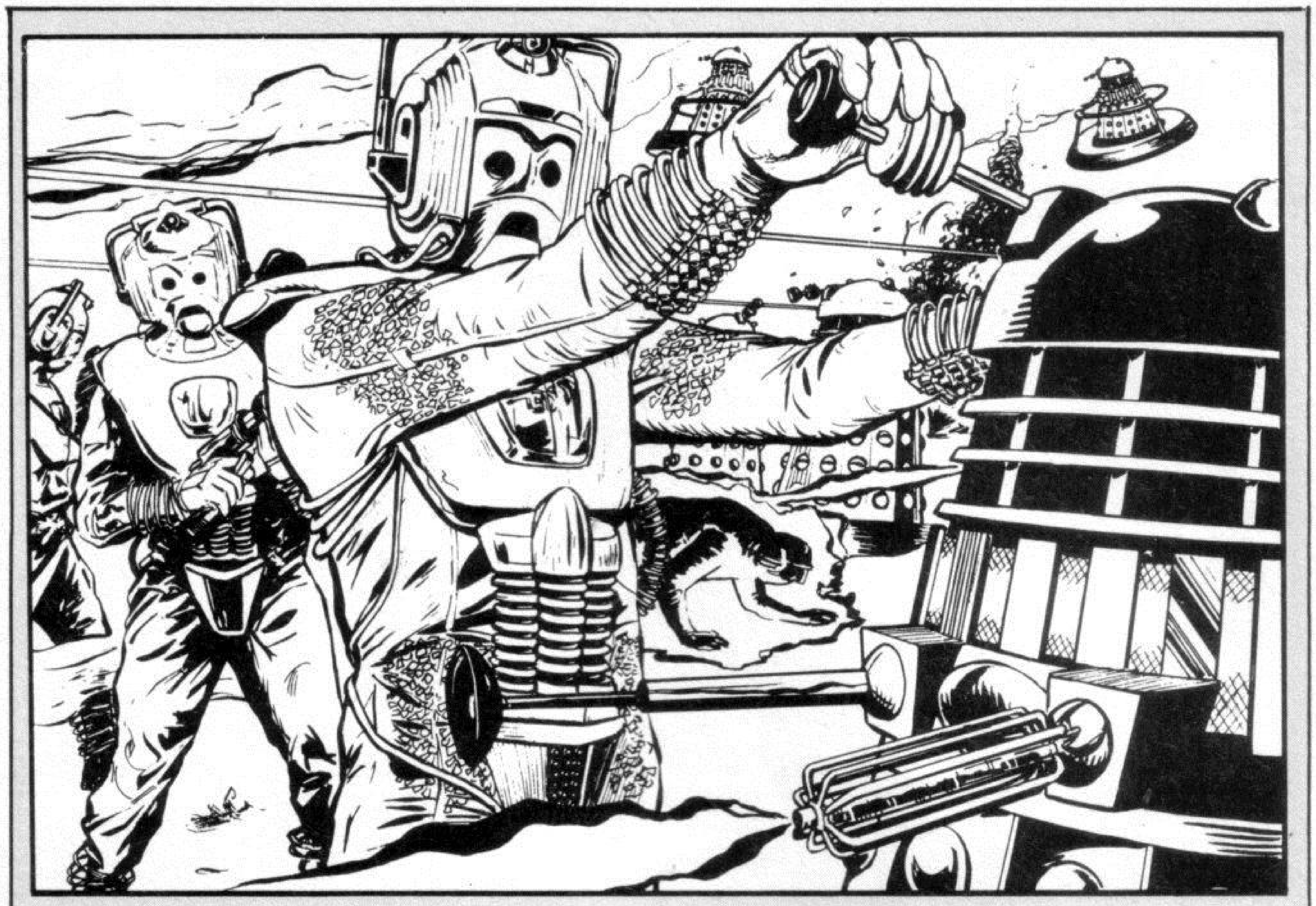
"Da-lek *(daalek)* n. 1 A hostile science-fiction robot-like creature with a harsh, monotonous voice. 2 A person who behaves in a dehumanised, automatic manner. (After a group of sinister robot-like creatures in the television series *Dr Who.*)" – *The Reader's Digest Universal Dictionary.*

Have readers found any other comments about *Doctor Who* in books they've read where they wouldn't expect to? Let us know!

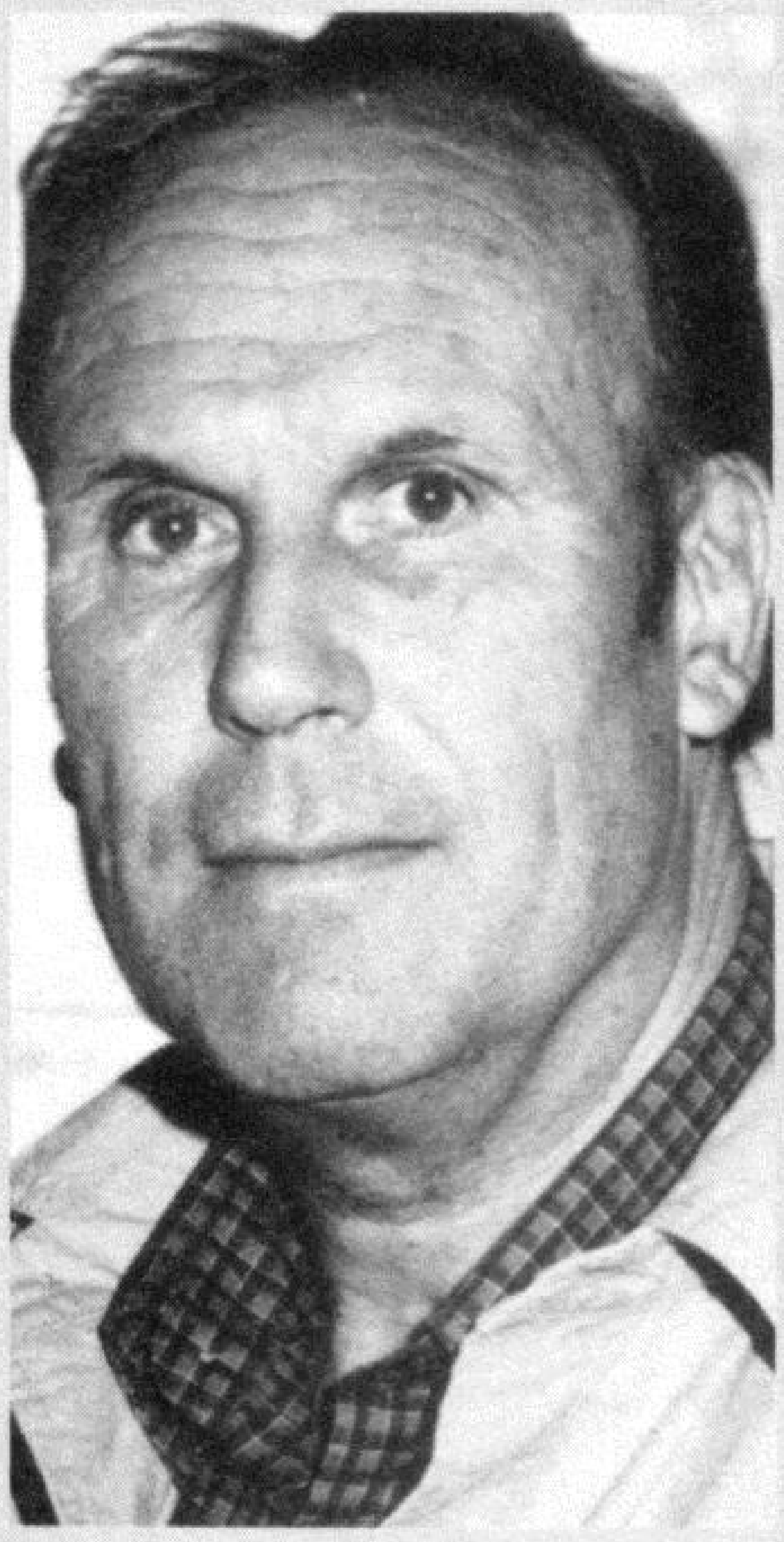
BEYOND THE TARDIS

Patrick Troughton made his charismatic presence felt in *A Box of Delights,* released by BBC Video for Christmas. **Peter Davison**'s third *Campion* story for the second series is *Flowers for the Judge,* directed by **Michael Owen Harris** *(The Awakening).* **Sylvester McCoy** has been busy on stage, completing a run of *I Miss My War* to go on to do *Aladdin* in Manchester with **David Banks**.

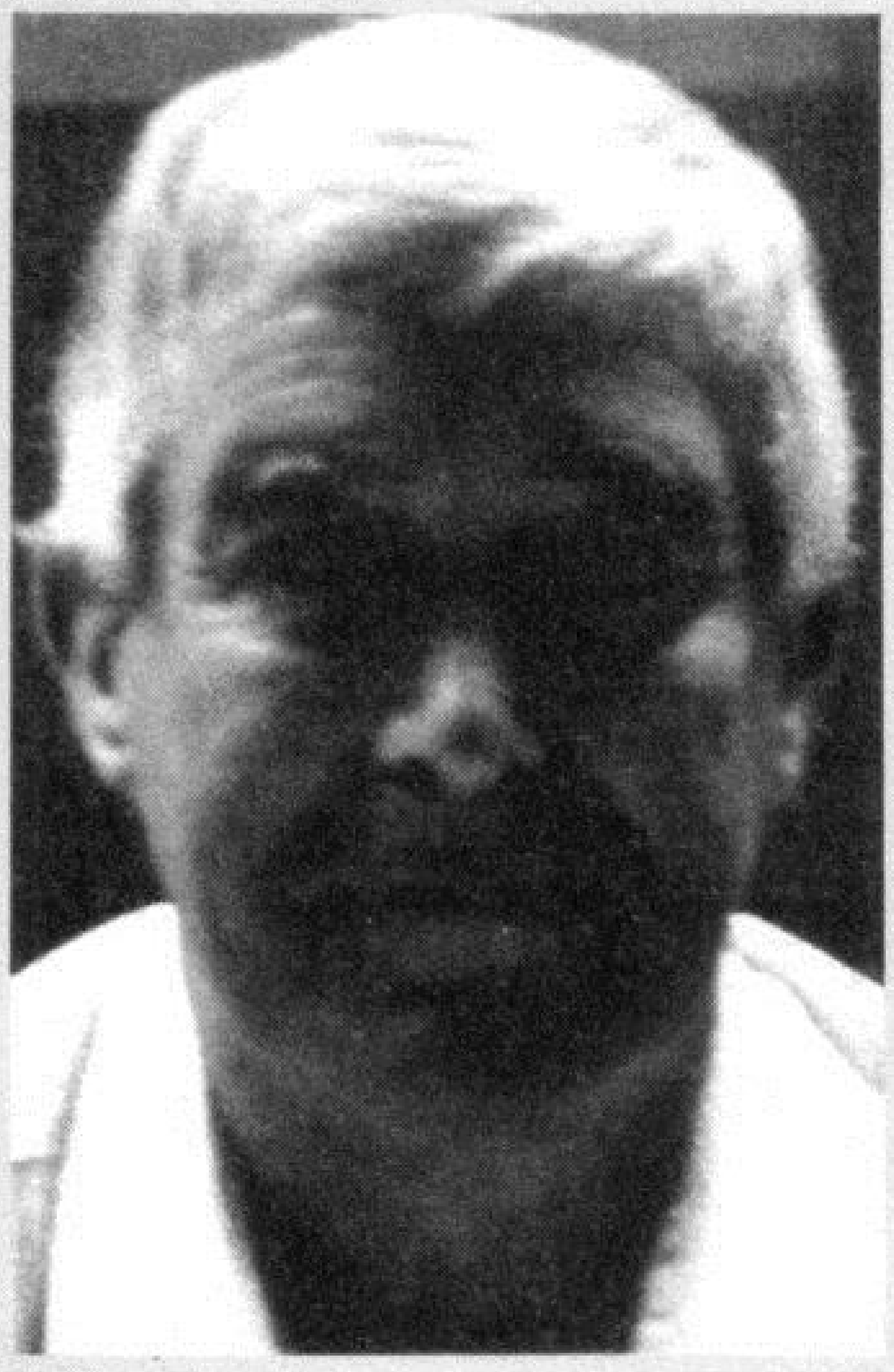
Several companions have been turning up in unusual places: **Deborah Watling** featured as the nine-year-old daughter of *The Invisible Man,* transmitted at 3.30am on ITV in the Central region. The series is more than likely to turn up in other regions – twenty-six episodes are available for transmission. **Fraser Hines** fronts *Country Challenge,* a new *It's a Knockout*-style series being made by Well Worth Watching Productions for Yorkshire TV, scheduled for spring transmission.



TERRY NATION, GERRY DAVIS, BID TO PRODUCE SHOW?



Gerry Davis



Terry Nation

The bids are in and the winner is . . . *Doctor Who*? According to BBC Press Officer Kevin O'Shea, an announcement on the future of the programme will probably be made very soon. As reported in previous issues, the independent production of *Doctor Who* remains a strong possibility.

Late entries in the independent production sweep stakes were none other than Terry Nation, creator of the Daleks, and Gerry Davis, co-creator of the Cybermen. Their approach to produce *Doctor Who* for 1991 was reportedly backed by Columbia Pictures, with additional finance from Disney and cartoon makers Hanna Barbera. Twenty Century Fox (owned by Rupert Murdoch) were also reportedly involved. Prompted by speculation that this would mean American production of the series, *DWM* contacted Gerry Davis.

Gerry confirmed that he and Terry had put together a bid for the show and that he was being backed by at least two large US companies who were "very interested" in the project.

"With Terry creating the Daleks at the start and the introduction of the Cybermen rejuvenating the show when ratings were slipping (in 1966), I suppose we could be regarded as big players in the game," commented Gerry. "We want to maintain the British flavour of the show, but add the pace and action of American tv drama. We're both firmly against extreme violence being introduced."

All interior shooting would be filmed in Britain with location shooting abroad. Gerry hoped to produce at least twenty episodes in Britain on film per season. This would be good for overseas sales of the show.

"I don't know when we'll hear anything, but we've got some very exciting ideas for the show. My feeling is that the recent series haven't been bad – in fact, there's been some very good stories – but there's too many characters and it's perhaps too complex. I think it lacks the real excitement of some of the early episodes."

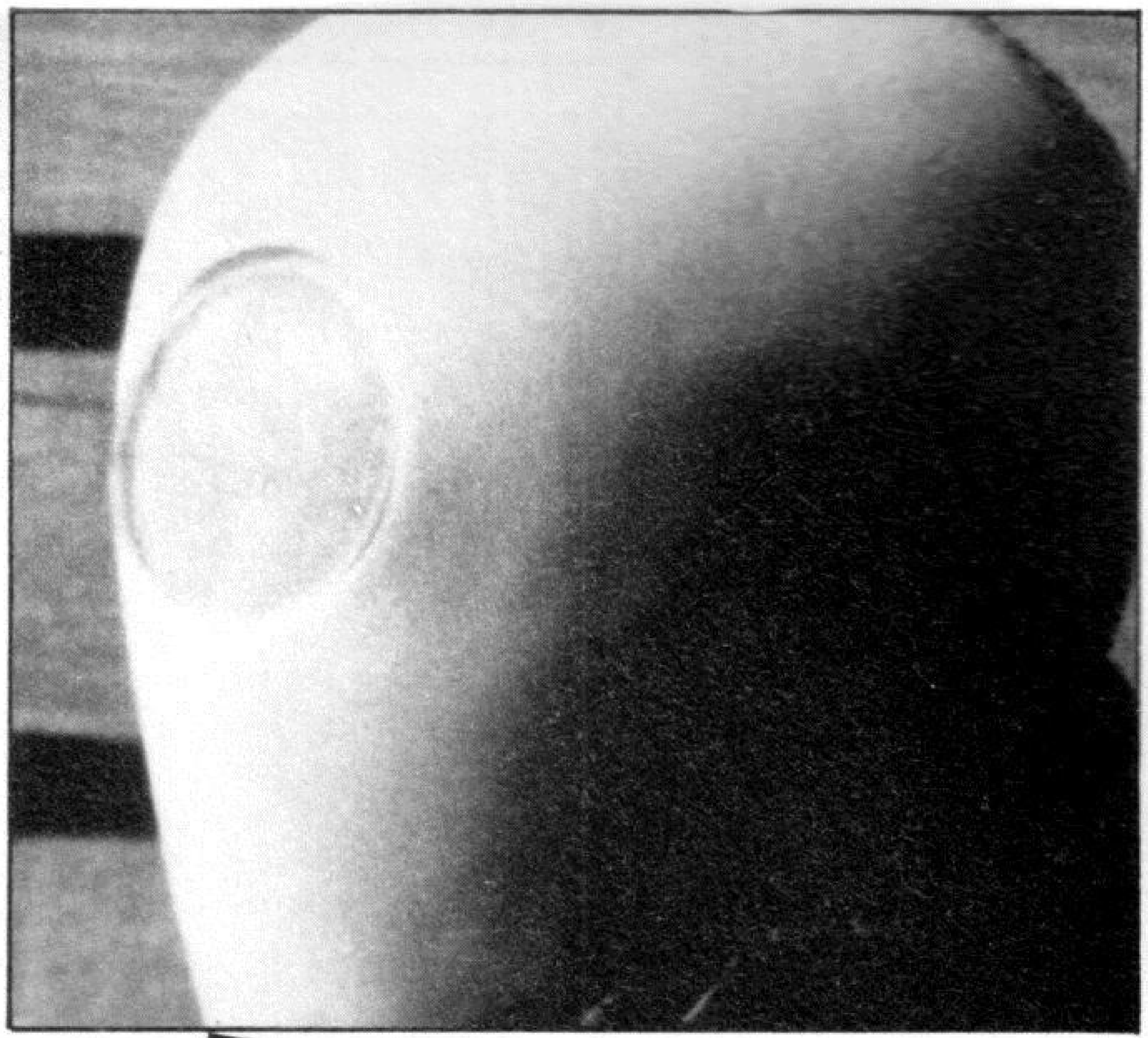
As reported in previous issues, Cinema Verity, Saffron Productions and Coast to Coast were among parties expressing some interest in the possible independent production of *Doctor Who* for the Nineties. Peter Cregeen, Head of BBC Drama Series, is very keen for the programme to continue in a new format, but although he was signed to play the Doctor for Season Twenty-Seven, it remains to be seen whether Sylvester McCoy will continue in the role.

Verity Lambert's company, Cinema Verity, is producing *Follow the Yellow Brick Road* for London Weekend Television. At the Australian Film Institute Awards in Melbourne last October, her film *A Cry in the Dark* won a handful of prizes, including best film and best actress for Meryl Streep.

The latest in a long line of radio productions by Sil creator **Philip Martin** has been *The Pillars of Society* by Henrik Ibsen on Radio 4, which featured the late **Emrys Jones** (Aukon from *State of Decay)* in the lead role.

James Acheson, renowned costume designer for many *Doctor Who*s is currently fulfilling that role for the new Bertolucci film *The Sheltering Sky*. Finally, the recent series of *Boon* on ITV featured the directorial work of **Graeme Harper** (best known on *Who* for his work on *The Caves of Androzani* and *Revelation of the Daleks*), while the latest in a long line of directors from the *Who* camp to work on *Casualty* is *Remembrance of the Daleks'* **Andrew Morgan**. Watch out for scripts from **Ian Briggs** and **Ben Aaronovitch** in the next series.

Reporters this issue: John Freeman, Roger Clark and Paul Travers. Beyond the TARDIS compiled by Dominic May.



Now hear this...

While *Doctor Who* plunges mysteriously towards who knows what, DWM invites you to pin your ears back and catch some great audio sounds, based on the series.

Metro Music International have already released a 12″ single of *Variations on a Theme,* four tracks based on the eerie *Doctor Who* signature tune. Now they've released a CD version – and we have TEN copies to give away!

That's not all – two new audio tapes from Silver Fist/Who Dares Publishing are also on their way. Entitled *The Cyber Nomads* and *The Ultimate Cybermen,* they complete the audio version of the splendid Cybermen boom released last year, both narrated by the Cyber Leader himself, David Banks. We have ten copies of each to give away as joint prizes with the Variations CD.

***What you have to do:* simply answer true or false to the three questions below and complete the simple tie breaker in no more than fifteen words. Send your entries to the *DWM Audio Competition (Issue 157)* DWM, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All entries must be received by 20th April, 1990 and all multiple entries will be obliterated.**

DOCTOR
WHO
VARIATIONS ON A THEME

Answer the following questions, true or false:

a) The Cybermen are completely robotic ....

b) The first title music theme was composed by Ron Grainer ....

c) In *The Tenth Planet* the Cybermen planned to destroy the South Pole base using a Q-Bomb

...

The best *Doctor Who* monster I've seen is

...

because (in not more than fifteen words)

...

...

Name ....

Address ....

...

.... Age ....

Bonzer, Doc!

In the first of a series of occasional articles on *Doctor Who* worldwide, Australia celebrates twenty-five years of transmitting the series this month. Dallas Jones tracks the course of the show through those early years…

Dateline: Tuesday January 12th, 1965. *Time:* 7.30pm. *Channel:* ABW Channel 2 Perth (part of the Australian Broadcasting Commission, better known as ABC or more affectionately as "Aunty"). The first episode of *Doctor Who – An Unearthly Child* – is aired. Gripped by a heatwave for over a week, the temperature in Perth had peaked at 95F earlier in the day. When the episode commenced it was still well into the eighties – quite a contrast to *Doctor Who*'s first broadcast in Britain in 1963!

The programme premiered at such a late time slot because of the show's classification of the first batch of stories. In Perth, and later across all of Australia, the Australian Censorship Board gave the series an "A" grade (for Adults) which prevented screening before 7.30pm. Even at the start of the series' airing in Australia, the programme was running into some official interference.

Doctor Who was aptly described in *The West Australian* (Perth's main newspaper of the time) that day: "A mysterious exile from another world has a ship that travels through Space and Time." It had replaced the American comedy SF series *My Favourite Martian* and must have been a popular choice with the ABC programme planners, as the likes of *Dr Kildare* and *Rag Trade* were running in the same time-slot on different days of that week. It seems to have been seen as a definite ratings puller even then for the public station.

THE FLYING DOCTOR

Because of the size of Australia and the nature of television in 1965 (there were no satellites or coaxial cables connecting major cities then) the canister of film containing *An Unearthly Child* was then sent back to Sydney by air. It had ▶

WHO'S WHO?

You'll find out in new science fiction series

A FLYING doctor—with a difference—comes to ABC television this week.

His flying machine is a craft in which he can travel through space and time.

He is Dr. Who, (pictured) a mysterious exile from a distant world—and from the future.

His space ship has one fault—he can never be sure where and when his "landings" will take place.

He has a grand-daughter, Susan, who looks and usually behaves like an ordinary girl, but who has uncanny intelligence.

Dr. Who, a BBC-made serial, premieres on ABC television at 7.30 on Friday night, January 15.

William Hartnell plays Dr. Who. Each adventure in the series will be covered in several weekly episodes.

The first episode, **The Unearthly Child,** scripted by Australian author Anthony Coburn, shows Dr. Who visiting the Britain of today.

Susan (Carole Ann Ford) becomes a pupil of a British school, where her incredible breadth of knowledge arouses the curiosity of two of her teachers, Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell).

The teachers become involved in the doctor's strange travels.

Australia's *TV Week* magazine for January 9th, 1965 introduces viewers to *Doctor Who.* Material © *TV Week.*

The scene deleted from the Australian transmission of *Marco Polo,* 'chop to guard's neck'. Photo © Barry Newbery.

arrived from the BBC at Sydney first, since the city contained ABC's headquarters. From Sydney, *Doctor Who* and other programmes would then be flown out to other cities, meaning that the programme premiered on different days across Australia – in Sydney, it began on Friday January 15th, again at 7.30pm.

The show was again running in a popular time slot, with *Z Cars* and *Danny Kaye* at the same time on different weekdays. In Brisbane on 22nd January, *Doctor Who* was premiering in the same slot again, while *The Cave of Skulls* – the first story's second episode – had been shipped to Perth and was about to begin its journey around Australia. Meanwhile, *An Unearthly Child* was on its way to Melbourne, screening for the first time on Saturday February 20th, before moving on to cities such as Adelaide and Hobart.

Back in Perth, *The Forest of Fear* hit delays – the first – when the Governor-General made a ten-minute address to the nation for Australia Day, a public holiday. It was not the first setback to the screening of the series...

CENSORSHIP

The Australian Censorship board, which vets all material for tv and cinema release, was largely responsible for these long delays to the screening of *Doctor Who*. A separate government organisation also based in Sydney but unconnected with ABC, its "A" classification of the series was unexpected. The episodes had arrived in Australia in April, 1964 and *The Tribe of Gum*, *The Daleks* and *The Edge of Destruction* were all viewed by the Board at that time. They gave the series an "A" rating and based on research of publicity records at ABC, this must have put a spanner in the planned transmission of the series, originally destined for showing in May, 1964.

As a result, the honour of being the first overseas country to screen *Doctor Who* went to New Zealand, starting on 18th September, 1964. As with Australia, only the first three stories were offered to New Zealand at this time, so there was a delay before *Marco Polo* began another run of the series there. In Australia this second batch of stories again faced the Censorship Board and only *Marco Polo* and *The Aztecs* received a "G" (General) rating. The Board also specified cuts to the end of Episode Five of *Marco Polo*, requesting deletion of "chop to guard's back" (their words). Two minutes into Episode Seven, they asked "delete knife in thief's back", (losing four feet of that episode and five from Five).

Other episodes of this batch to be cut were *The Keys of Marinus* Episode Two (*The Velvet Web*) and Episode One and Two of *The Sensorites* (*Strangers in Space*, *The Unwilling Warriors*). This meant the episodes gained the "G" rating, although all other episodes were still rated "A". The only clue to the cuts lies in the cryptic notes in the Board's vaults – "Reclass. G & cut. See files (2)."

With 36 episodes available, the ABC began transmitting the stories on a one per week basis at 7.30pm, in marked contrast to today's one per day screenings. As they continued, more stories arrived from Britain, with only *The Dalek Invasion of Earth* and *The Rescue* being rated "A" up to *The Web Planet*. However, further cuts were made to episodes of *The Reign of Terror*, *Planet of Giants* and *The Dalek Invasion*.

The once a week screening continued unbroken for sixty-seven weeks, finishing with *The Crusade* in Sydney on 22nd April, 1966. This could be the longest continuous run the show has ever had – even in the United States, such a long run has not been seen for any programme in recent years.

A CHANGE OF FORMAT

With the stockpile of episodes exhausted (only *The Space Museum* was available to be screened) the mammoth run ended. The show returned to screens in Sydney on 3rd October, but the format had been changed. Now *Doctor Who* was transmitted four nights a week (Monday to Thursday) at 6.30pm, starting with *The Space Museum*. All the stories gained a "G" rating, but again, cuts were made. *The Chase*, *Galaxy Four*, *The Ark* and *The Gunfighters* all suffered – and more was to come.

Just before this second run began, the Censorship Board received *Mission to the Unknown* and *The Daleks' Master Plan*. *Mission* was rejected outright for a "G" rating, as were three episodes of *Master Plan*. My research found that ABC decided not to reconstruct the episodes, which were considered unsuitable not for specific scenes, but because of their storylines. Only these two stories were never screened in Australia – all stories rated "A" have since been shown. (Part One of *Invasion of the Dinosaurs* is the only other complete episode that has not been screened).

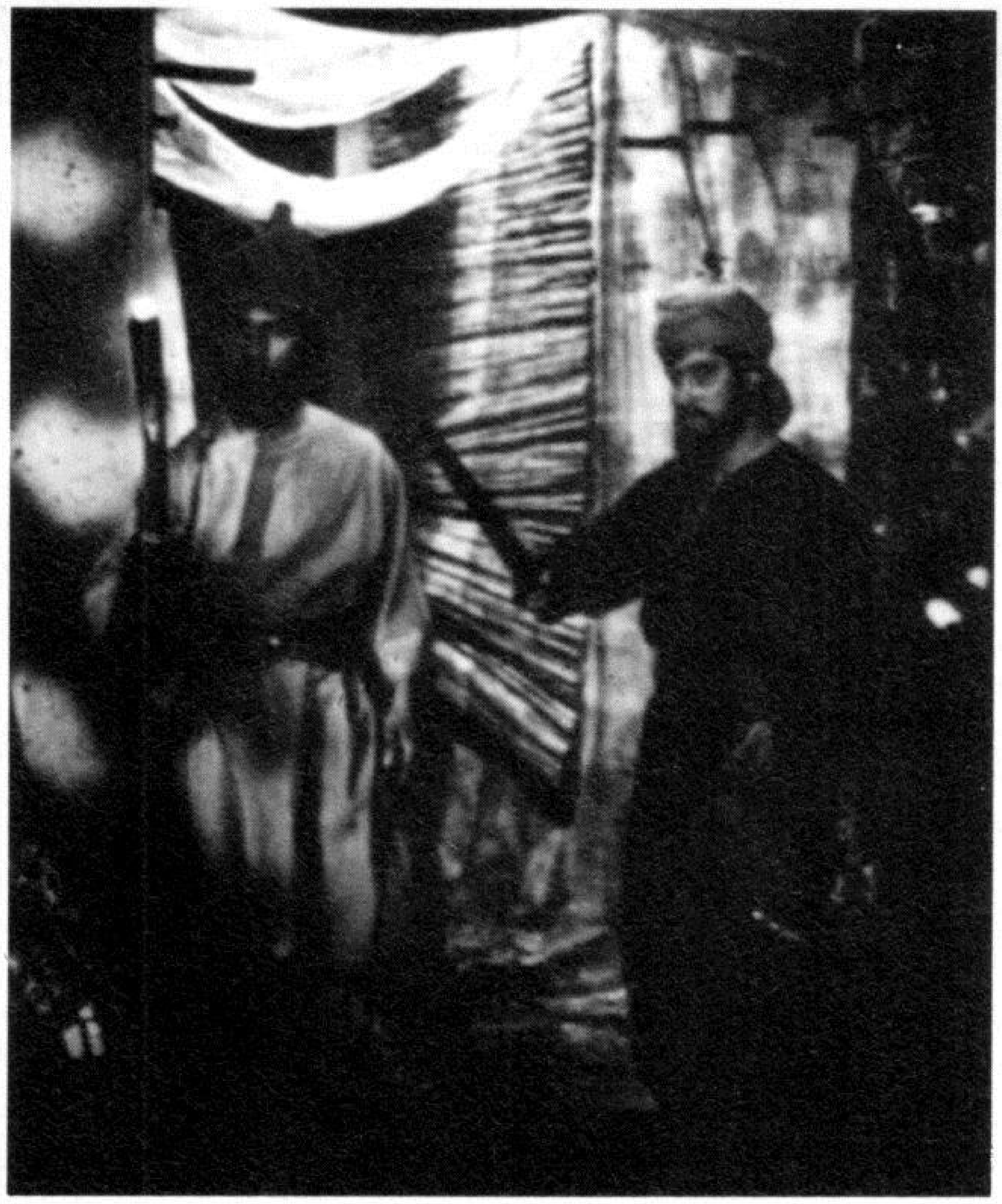
The four nights a week schedule meant ABC were eating up episodes at a fast rate and the loss of two stories caused planning problems. Faced with a lack of material, *The Reign of Terror* was dropped into the schedules on 9th November, 1966, the first of a series of repeats of complete stories – and the first repeat of complete *Doctor Who* stories anywhere in the world. *Planet of Giants, The Romans, The Web Planet* and *The Crusade* all followed, with *The Dalek Invasion of Earth* and *The Rescue* omitted because they had an "A" rating. The remaining four unscreened stories were then shown, with only *The Savages* left 'in the bag' for future screening.

The third and final run of Hartnell's programmes commenced in Sydney on 31st March, 1967, again with a 6.30pm time slot, but now back to a once a week, Friday night screening. Cuts were made to *The War Machines* and *The Smugglers* but strangely *The Tenth Planet* – Hartnell's last story – passed through the censor's hands uncut and classified "G", despite its delayed arrival in Australia.

Hartnell's first run was completed on 14th June, 1967, making way for Patrick Troughton the following week – but that's another story...

Doctor Who suffered censorship and bizarre but unavoidably confusing transmission schedule across Australia, but it made its mark immediately. The show continued – with many Hartnell stories repeated in 1968 – and continues to this day, a staple and successful part of programme planning on the part of ABC. Long may it continue...

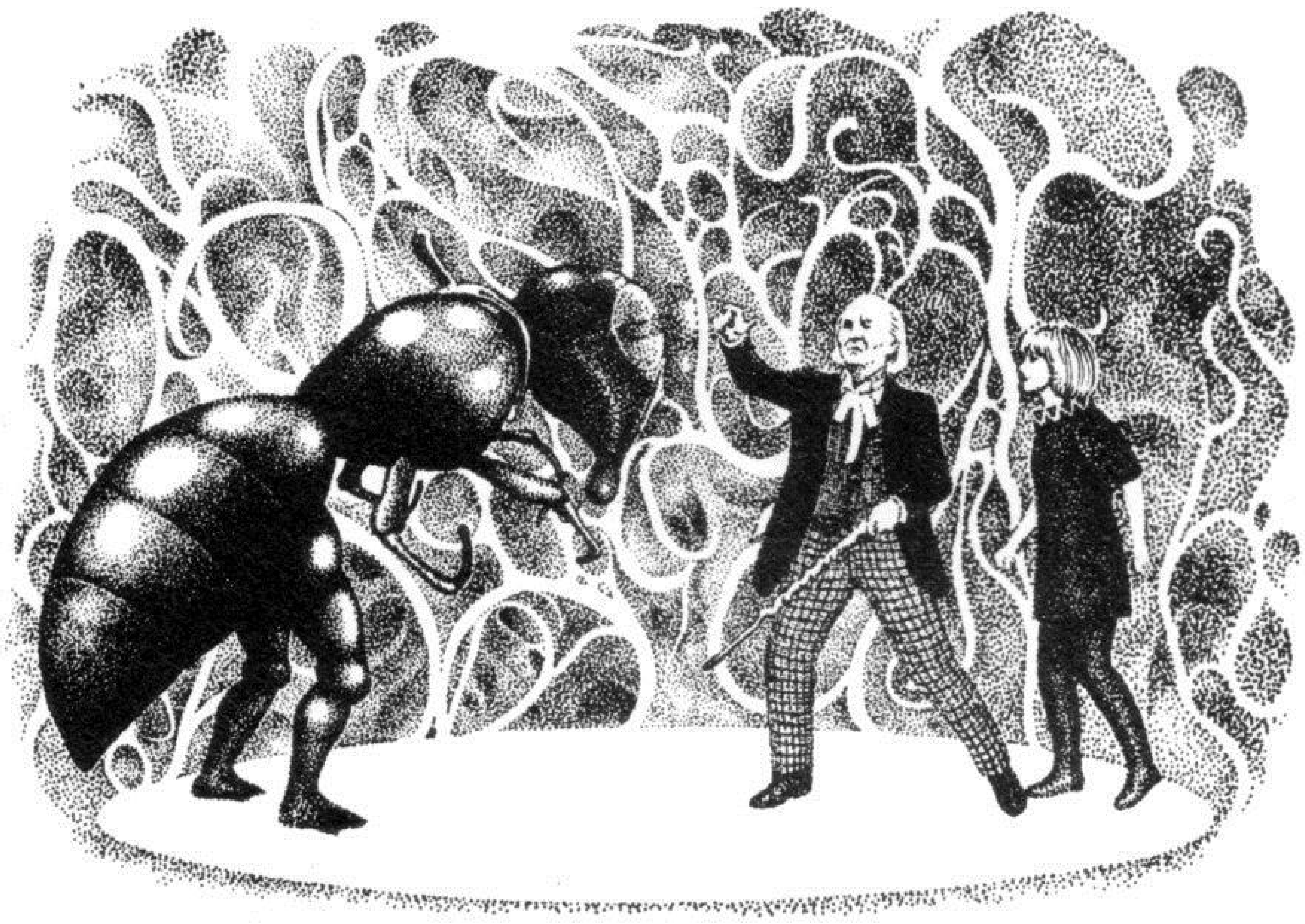
◆



Transmission of *The Crusades* brought an end to the initial sixty-seven week run of *Doctor Who* in Australia. Photo © Barry Newbery.

ARCHIVES:

THE WEB PLANET



Drawn to the planet Vortis by some unknown power, the First Doctor and his companions find themselves in the middle of a deadly war between the beautiful, butterfly-like Menoptra and the Zarbi . . . in the last episode of the story, the Doctor and Vicki are caught in a Zarbi trap . . .

THE CENTRE

Vicki falls aside dazed as the cylinder through which the Animus communicates descends over the Doctor. The voice of the evil Animus reveals their only use now is their minds, and they are to be brought to its presence at the centre of the web. En route under guard from the Zarbi, the Doctor asks Vicki for the Isop-tope, but the girl reveals that in the chaos she hid it in the astral map.

The Menoptra group prepare to attack and send in 'Zombo', the Doctor's controlled Zarbi, to distract the sentry Zarbi at the Carsenome entrance. The guard is soon confused by all the chirrups it hears from the Menoptra and retreats inside the city, followed by Barbara and the others.

More liquid trickles down into the tunnels below the web city, where the Optera are digging upwards, but the Menoptra Vrestin realises this is water, sunk into Vortis' surface. If this is tapped, the bleak world can bloom again. Hetra alone will continue with Vrestin and Ian to defeat the evil of Pwodarauk.

In the web corridors, the Menoptra Hrostar removes the necklet from 'Zombo' and tries to place it on a larva gun they encounter. He almost succeeds, but the gun fires and kills him, his corpse crushing the gun. Prapillus tells Hlynia that Hrostar will be laid to rest in the Temple, and Hilio takes the necklet to capture the next gun himself.

The Doctor and Vicki are guided through some web gates into a chamber of blazing light, from the centre of which comes the voice of the Animus. The travellers are drawn towards a huge, pulsating, glowing bladder with a multitude of legs snaking outwards.

The Menoptra party reach the control centre where Hilio and Prapillus succeed in placing the necklet on the sole Zarbi there.

Vicki is succumbing to the power of the Animus as the tentacles encircle her. The Doctor is helpless on the floor. The Animus knows the knowledge it will gain from them will let it reach out of this galaxy into the Solar System and ravage the Earth and mankind.

The group in the control centre are almost hit by the web-spraying arms and attack the flashing control wall. This warns the Animus that the Zarbi control centre is now in the invaders' hands.

Prapillus tries to transmit a warning to the Spearhead about the uselessness of their electron guns, but when the astral map fails to work, Barbara finds the Isop-tope hidden inside. Realising the Doctor has been captured, the group head off towards the centre.

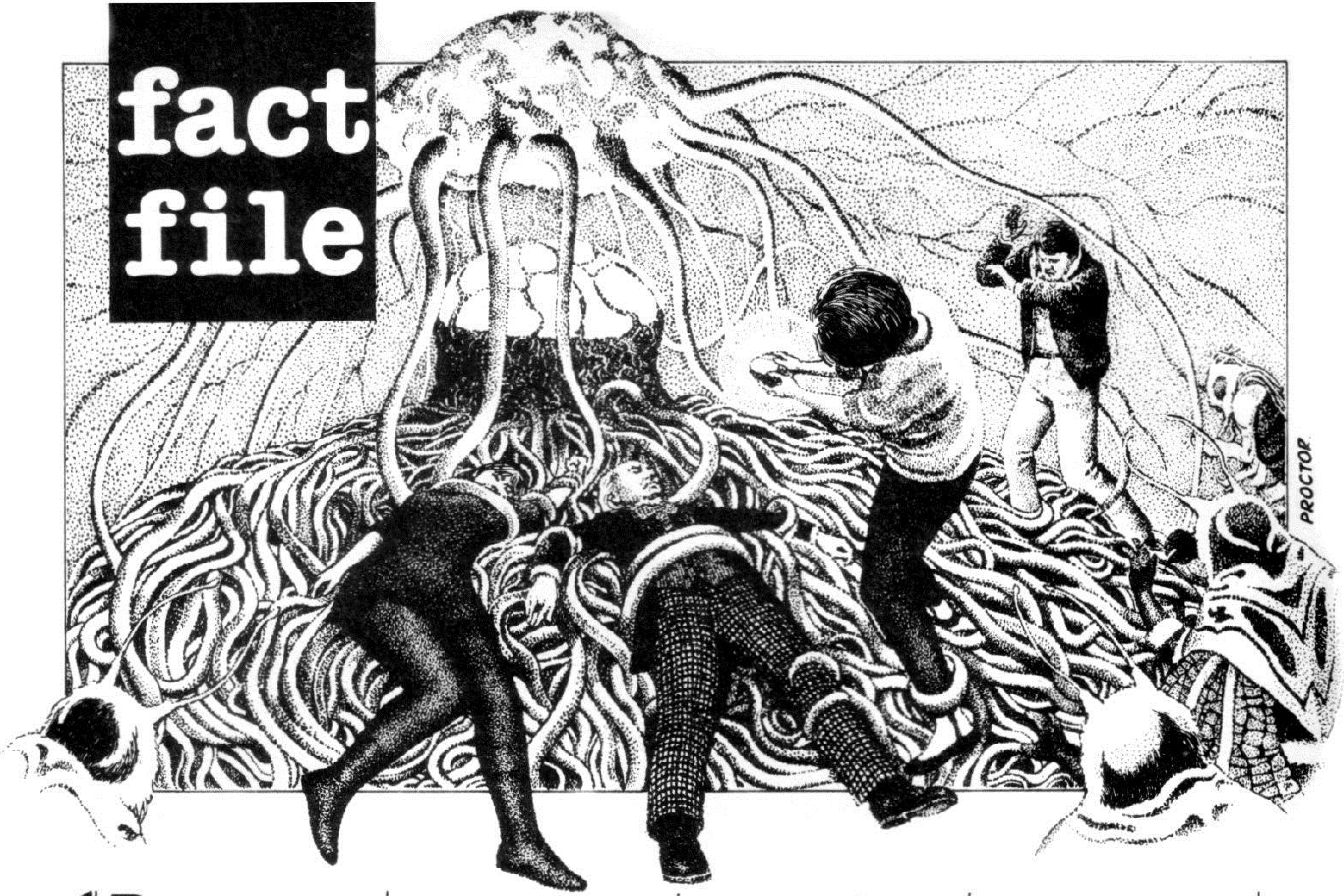
Ian, Vrestin and Hetra continue to strike upwards, finally reaching the substance the Carsenome is made of.

Approaching the centre, Hilio tells the group that the weapon must be directed at the dark side of the Animus. They encounter little resistance from Zarbi as they enter the blazing chamber, and at once succumb to the alien force. Weakened, Hilio hands the Isop-tope to Barbara, which she thinks has no effect. Then Ian appears, forcing his way up through the floor of tentacles. The Animus draws the new arrivals in, but the distraction allows Barbara to lunge forward and thrust the cell destructor at its bladder. The pulsing becomes erratic and the Animus dies screaming, its form collapsing and its light fading.

Later, a spring breaks the surface of Vortis near a now docile Zarbi and Barbara plays with the peaceful larva guns. Vrestin encourages Hetra and his people to become accustomed to the light above ground and they will work together in the path of thought. Prapillus lands the Doctor his ring back and 'Heron' says goodbye to his friend Vrestin. The travellers enter the TARDIS, which dematerialises as Prapillus pays tribute to the visitors who saved their world. They will sing songs praising the Gods of Light who sent the Earth people to save them. Vrestin manages to get her communicator working and calls the main fleet. "The dark power is dead. Fly in, Menoptra, to the Delta of Light. We are waiting."

▶

fact file



Bill Strutton was born in South Australia and on leaving university, became a clerk until the outbreak of World War II. Joining the Australian army, he was captured by the Nazis in Crete and held as a POW, where he learnt many languages from fellow inmates and ran the camp newspaper. After the war he left the army and emigrated to England where he became a journalist, novelist and script writer.

Bill was attached to the Associated London Scripts agency, the source of many writers for *Doctor Who.* Fellow Australian Anthony Coburn, Terry Nation and Dennis Spooner were just some of these. Strutton's television work up to 1964 included *Ivanhoe* for Sidney Box Productions, *No Hiding Place* and its spin-off *Echo Four-Two* for Associated Rediffusion, *The Avengers* at ABC and *The Saint* for ITC/New World. The adventures of the Doctor would be his first venture into the realms of science fiction; he was approached by story editor David Whitaker in late 1963, after producer Verity Lambert had asked ALS if Strutton would be interested.

Strutton visited the production office for a chat with Lambert and Whitaker. The team already felt that the Daleks were a potential hit in the area of robot-like enemies, and required some other striking aliens.

Bill recalled how, as a toddler in Australia, he had once seen two huge bull ants fighting each other and his sons, then aged six and four, fighting with the heads down, locked blind in combat. He put forward the idea of a planet full of giant and horrific insect life. Verity commissioned him on the spot to write a script, without the need for submitting a storyline.

It was initially hoped that Strutton's six-episode serial, *The Web Planet,* would enter production in September 1964 and so conclude the first fifty-two-week season of the show. However, the audience reaction to Terry Nation's creations caused a sequel to fill this slot. The *Web Planet* was pushed back after two stories which would introduce the new character of Vicki, making it the third story in the second recording block.

The scripts required a totally alien world with no immediately recognisable humanoid life forms. Coded Serial N, it was a complex venture and realising it fell to Richard Martin. A BBC staff director, he handled episodes of both Dalek serials with great skill, despite finding the show a poor example of science fiction and disliking to work on it. The new story editor as of November 1964, Dennis Spooner, made only minor changes to the scripts.

To help make the Menoptra more alien, Martin hired choreographer Roslyn de Winter to arrange the movement of the insect people. De Winter's notable contributions were that the Menoptra should speak in a clipped, precise pattern with certain mispronounciations and inflexions indicated by Strutton's script, while moving arms and hands almost constantly in sympathy to their speech. She also played Vrestin in the serial.

CASTING

On the casting side, Robert Jewell, Gerald Taylor and Kevin Manser as Dalek operators were natural choices to play Zarbi, joined by new boy John Scott Martin. Jack Pitt and Hugh Lund took on the rôles of the grub guns on their hands and knees.

One actor who failed to get a part as a Menoptra despite a season in the chorus at the London Palladium was a young actor called Peter Purves, whom Martin thought would be 'wasted' in the serial and promised to remember him for something better.

As revealed in an edition of *Junior Points of View* of the day, it took about twenty minutes for the artistes to don their Zarbi rigs, and this was only near to recording. The fibreglass body had three sections: head, thorax and abdomen. The thorax section was put on after the vinyl leggings and feet. Extending from this casing were wires to operate the pincers, which were on a spring mechanism. The abdomen section then hooked on to this, followed by the head, the mandibles of which the operator could open using a scissor mechanism and the eyes of which reflected the studio lights. The actors could see through a small oval of gauze in the thorax section, like a panto horse.

The only way that the Zarbi could stand up was by placing their abdomen on twelve-inch blocks in the studio. This caused continual problems: at the end of recording one night, John Scott Martin, trying to stand erect, flipped his tail over and found himsef tumbling to the floor in full costume. Recording stopped whilst Martin's crew ensured the actor was all right. The costumes were nightmarish to direct, but highly effective in some scenes which merited a press call for the new creatures at Ealing.

The two Zarbi grub guns made for the serial had two layers of thin vinyl legs hanging from the main body. The snouts of the costumes were loaded with electrical flash charges, activated by the operator inside.

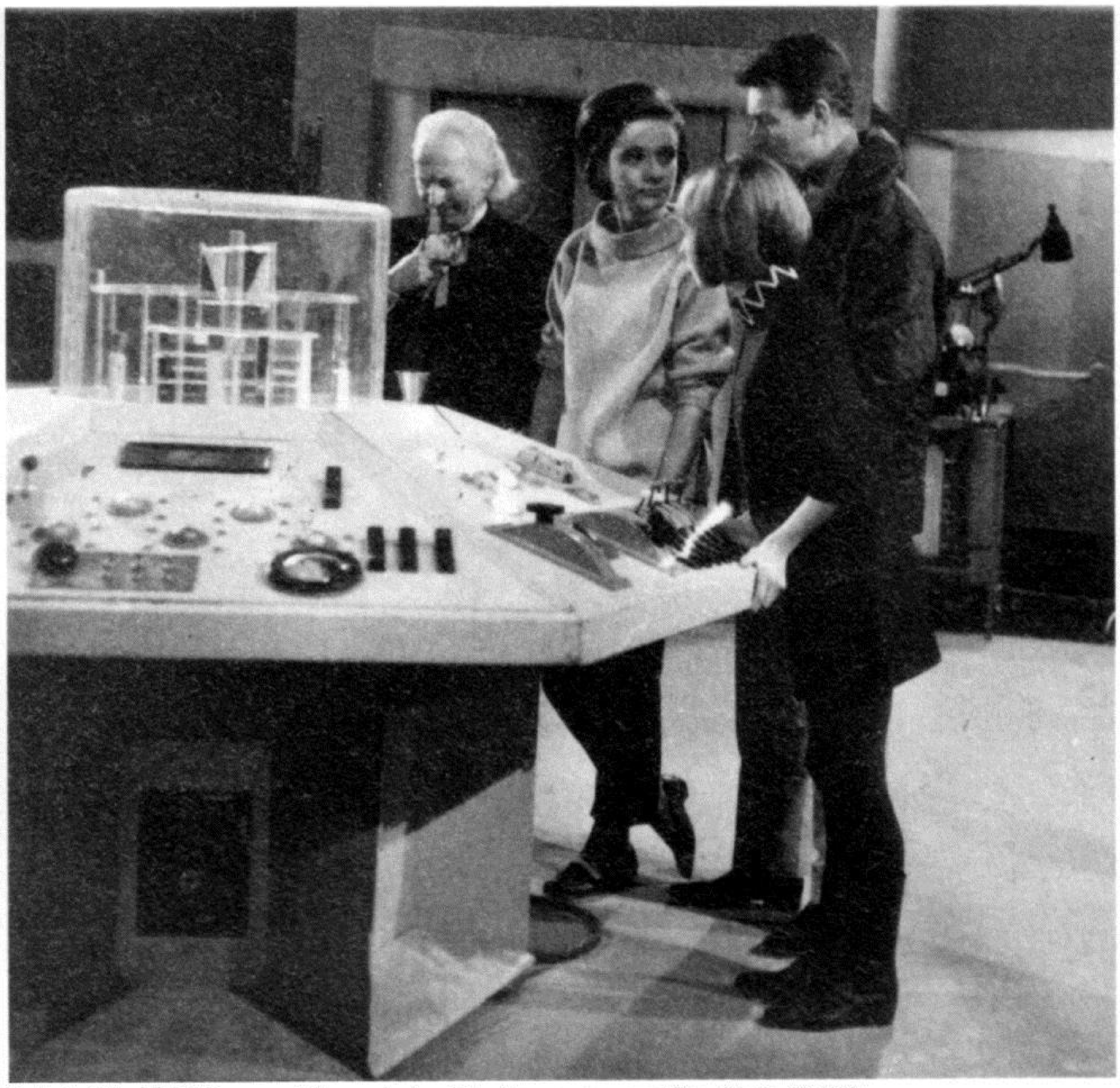
The Menoptra were made up of black vinyl cat suits with bands of yellow fur added around the body. They also had either a full set of wings made from a light transparent plastic or shredded stumps. The artiste's face was then painted in black and yellow stripes, before a yellow fur cowl was placed over their head, complete with wire antennae.

The principal set constructed at Ealing was the large surface of Vortis, a jagged surface with small mountains placed in the background to force perspective and a backdrop of a dark sky with several half moons hanging in it. The sets and design for the serial were handled by a newcomer to the show, John Wood, who was brought in after Barry Newbery and Raymond Cusick, the two principal designers, complained about working on a treadmill and requested a third member of the team.

FLYING FORMS

At Ealing, the artistes such as Roslyn de Winter and Martin Jarvis, who needed to fly along with other Menoptra extras, were suspended on single wire: Kirby wires were attached to harnesses beneath their costumes and the wires, when worked by stagehands, allowed them to swoop, land and take off from the surface of Vortis. These scenes were mainly filmed as inserts for *The Web Planet* and *Crater of Needles,* with the complicated invasion/massacre sequence for the latter episode shot first.

To add to the bizarre atmosphere of Vortis, the sound on the planet's surface at both Ealing and later the Television Centre was echoed. Vaseline was applied to the camera lenses to suggest the thin atmosphere, although in places the action finally appeared rather too blurred.



A shot of the TARDIS crew at the controls of the time-space machine. Photo © BBC.

One insert shot at Ealing was a close-up of Ian's tie dissolving in the acid pool for the first episode. Some model work was also filmed for the serial, including shots of the miniature TARDIS being dragged by the force through the mists in *The Zarbi.* A model set abandoned for cost reasons was one of the Carsenome entrance that would be seen in a glass shot with Hartnell and Russell in the same episode. Model shots were also used for some parts of Vortis, the Crater of Needles, the higher galleries of the Temple and the Sayo Plateau, many aided by layers of dry ice to give a misty effect.

One saving made on the serial was that no specially commissioned music was written for it and any special sounds were provided by Brian Hodgson at the Radiophonic Workshop, who contributed the notable chirruping sound of the Zarbi. All the same, the serial still ran vastly over budget.

The Web Planet was recorded on 22nd January, 1965 at the BBC Television Centre, just over three weeks in advance of transmission. The episode began with a recap of the final moments from *The Romans: Inferno,* recorded the previous Friday. The TARDIS console prop was seen to rotate on its axis for the first time, and the dormitory section seen in earlier episodes, such as *The Edge of Destruction,* appeared. The monument which the Doctor and Ian discover was a glass painting superimposed over the image of the two looking upwards.

ALTERATIONS

For recording of *The Zarbi* on 29th January, the Menoptra costumes were altered. The fur cowls were dropped for a new tighter mask made from vinyl which hid more of the actors' and actresses' faces, leaving only their mouths to be made up. A-new vinyl shoulder piece was also added.

The Carsenome's entrance had several tubes which could be made to throb by studio hands pumping air through them. The Zarbi control centre also had an illuminating wall of lights behind the web, and two web guns mounted in the wall, operated by the arms of stagehands and again with electrical charges in them.

Working gun props for the Menoptra commanded by Hilio were introduced in *Crater of Needles,* recorded on 12th February. These were simply triggers on the electron guns connected to two prongs, which shot out of the barrel to show the weapon being fired.

The Optera artistes were cast for their smaller stature and wore heavy rubber costumes with three sets of arms above the legs, the actors' and actresses' arms fitting into the lower pair of sleeves. Their mouths were again made up and half-mask cowls covered the artiste's head.

Escape to Danger was recorded on 5th February without Jacqueline Hill as Barbara, thus giving the actress a week's rest from the heavy recording schedule. Hartnell was not enjoying this serial, since the problems with moving the Zarbi meant he had to be very precise in his positioning on set, in contrast to the freedom he was normally allowed by the directors.

In *Invasion,* recorded on 19th February, several of the additio-

The Doctor (William Hartnell) and Ian Chesterton (William Russell) discuss the mechanics of the Atmosphere Density Jackets in the TARDIS. Photo © BBC.

nal vacuum-formed Menoptra corpses, like the one Ian trod on in *The Zarbi,* were used in the Temple of Light set. For *The Centre,* the Animus was finally seen as a throbbing spider creature, pulsating with light as it spoke. As the creature died, a canopy over the main body suspended from the studio gantries was released and fell down. Recording was completed on 26th February, by which time the Zarbi costumes were severely battered. The original idea to make them in lighter styrofoam had thankfully not been pursued, as this would have cracked worse than the fibreglass.

The serial aired on Saturdays from 13th February to 20th March, 1965, previewed by a half-page article in the *Radio Times* (Vol. 166 No. 2153) and a full cover spread entitled *Dr Who on the Web Planet* depicting a black and white photograph of the Doctor and his companions in the TARDIS with artwork of two Zarbi. The viewing figures for the episodes were 13.5M (7th), 12.5M (12th), 12.5M (11th), 13.0M (9th), 12.0M (12th) and 11.5M (14th). The *Web Planet* episode's audience of 13.5 million was the highest to that time and set a record which would not be broken until the second episode of *The Ark in Space* almost an exact decade later. The TVR appreciation figures, however, tailed off, being 56, 53, 53, 49, 48 and 42, with *The Centre* achieving the lowest TVR figure to that time.

After the warm reception to the serial, Bill Strutton discussed the basics of a second Zarbi serial with Verity and Dennis. They both found the serial very wearing to realise and soon after left the show: Lambert to set up *Adam Adamant Lives!* and Spooner to write on *The Baron* at ITC. The incoming team of producer John Wiles and editor Donald Tosh again made Strutton welcome to the show and encouraged him to develop his script ideas in detail, although due to various circumstances, the story was never produced. Strutton retired from writing in the mid-Seventies after working on shows like *Strange Report* for ITC/Arena and *Paul Temple* for the BBC.

MERCHANDISE SUCCESS

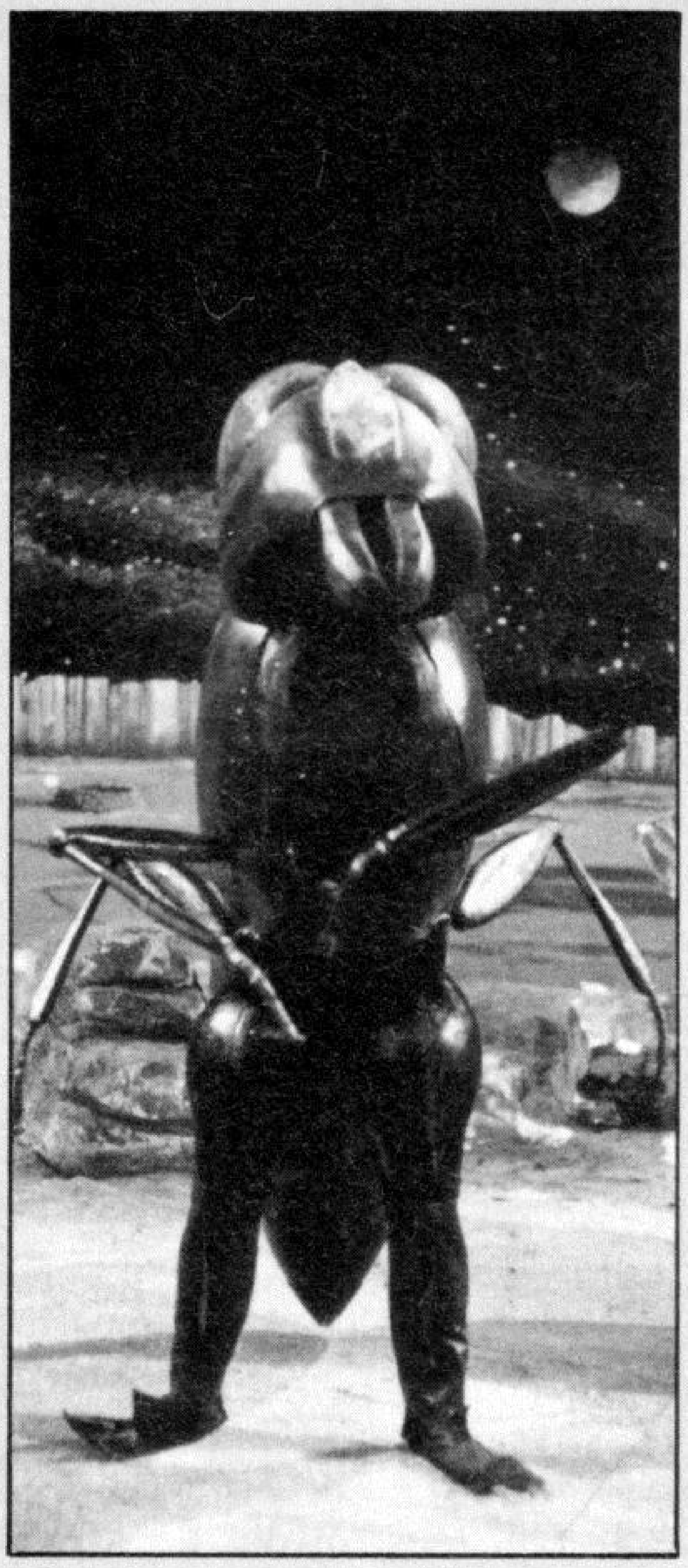
The creatures from the serial did go on to merchandise success. In *TV Comic* (dated 27th March, 1965), the Doctor and his grandchildren John and Gillian landed on Vortis. In the strip, *Doctor Who on the Web Planet,* they encountered Menoptra and Zarbi in a six-episode serial. Later that year, Plastoid produced two badges, one depicting a Menoptra and the other a Zarbi with larva gun. The Zarbi appeared on slides of the Chad Valley 'Give-A-Show Projector', and in the first annual from World Distributors on sale that autumn, two stories by David Whitaker and Dennis Spooner appeared. Called *The Lair of the Zarbi Supremo* and *The Lost Ones,* they featured the Doctor, fully kitted in ADJ, landing the TARDIS on Vortis to encounter Zarbi and Menoptra.

The most notable piece of merchandise, though, was the third novelisation from the series, *Doctor Who and The Zarbi,* which was published in hardback by Frederick Muller in October, 1965. Written by Strutton himself, the story had minor alterations to the television version and was illustrated by John Wood, the tome's dust jacket sporting artwork of Hartnell's Doctor and the Zarbi.

The book was reissued in paperback by Target/Universal-Tandem in May, 1973 with a new cover by Chris Achilleos and was latterly numbered Book 73. It was also pubished in late 1975 in hardback by White Lion Publishers, with a colour painting of Tom Baker's Doctor from *The Sontaran Experiment* alongside a Zarbi. It is also catalogued as being released in hardback in the USA in 1966 by Soccer Books of New York – although the editors would be grateful to see a copy of this edition to confirm its existence.

Some prints of the final episode were re-edited for export, with the slide caption reading *Next Episode: The Lion* changed to *Next Episode: The Space Museum,* since the story *The Crusades* was not sold widely abroad.

Archive and Fact File compiled by Andrew Pixley, co-editor of Time Screen. *Art by Martin Proctor and Colin Howard.* ◆



THE WEB PLANET

SERIAL N

CAST:

William Hartnell *(Doctor Who),* William Russell *(Ian Chesterton),* Jacqueline Hill *(Barbara Wright),* Maureen O'Brien *(Vicki)* with: *The Zarbi:* Robert Jewell, Jack Pitt, Gerald Taylor, Hugh Lund, Kevin Manser, John Scott Martin. *The Menoptra:* Roslyn de Winter *(Vrestin),* Arne Gordon *(Hrostar),* Arthur Blake *(Hrhoonda),* Jolyon Booth *(Prapillus),* Jocelyn Birdsall *(Hlynia),* Martin Jarvis *(Hilio).* Catherine Fleming *(Animus Voice), The Optera:* Ian Thompson *(Hetra),* Barbara Joss *(Nemini).*

CREDITS:

Written by Bill Strutton. Insect movement: Roslyn de Winter. Title music by Ron Grainer and the BBC Radiophonic Workshop. Story Editor: Dennis Spooner. Designer: John Wood. Producer: Verity Lambert. Director: Richard Martin.

BROADCAST DETAILS:

The Web Planet	13th February, 1965	5.40pm-6.05pm
The Zarbi	20th February, 1965	5.40pm-6.05pm
Escape to Danger	27th February, 1965	5.40pm-6.05pm
Crater of Needles	6th March, 1965	5.40pm-6.05pm
Invasion	13th March, 1965	5.40pm-6.05pm
The Centre	20th March, 1965	5.40pm-6.05pm

Doctor WHO

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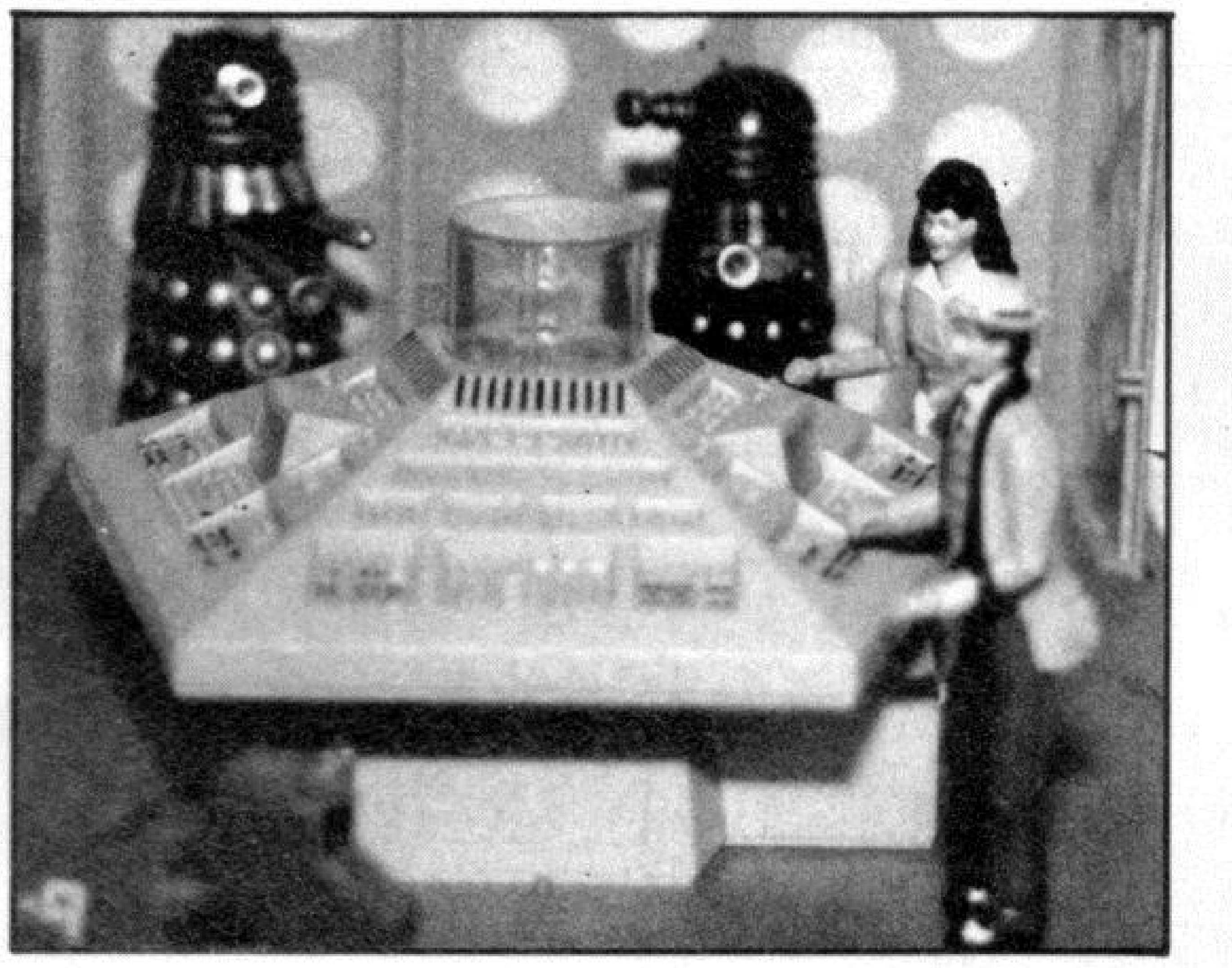

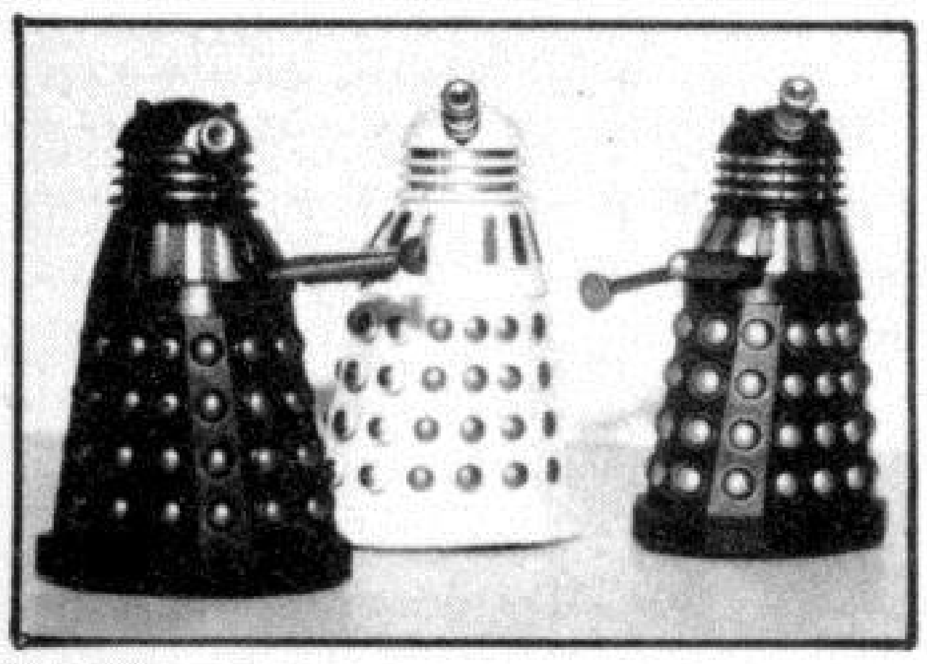

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Jackie Lane

A young girl searches for a police phone box ... but the one she finds is not what she expected.

Jackie Lane portrayed the character of Dorothea Chaplet, or Dodo, as she preferred to be called, for less than one complete season, yet she is still one of the most fondly remembered of the early companions.

Dodo was not Jackie's first offer of *Doctor Who* work, as some years earlier while she was appearing in a stage play called 'Compact', producer Verity Lambert came to see her. Jackie was offered the part of a schoolgirl but she didn't want to be tied down to a twelve-month contract and turned down the role. It was to play the part of a character called Susan Foreman...

But Jackie was not forgotten. When the character of Dodo became available the then producer, John Wiles, approached her and this time she accepted the part. Her first, albeit brief, appearance was at the end of *The Massacre,* where she was whisked away from Wimbledon Common.

On location for the scene, a Police Call Box and accompanying camera crew did not seem to cause a stir, as Jackie remembers.

"The common was virtually deserted and it is, of course, quite large, so it was really all over before word got around. The only problem I had was having to jump across a ditch which was, unfortunately, too wide, so I fell into it. I suppose this made it more realistic, although I did end up with very grubby stockings!"

The first in-depth introduction to Dodo's character was in *The Ark.* Did she feel her first appearance in *The Massacre* and not this story caused her problems? "I didn't really mind. It seemed a good idea to have some sort of link from one storyline to another. It gives a sense of continuity, which is no doubt what the producer and writers had in mind."

The Ark also gave Jackie a challenge. "I did find it difficult to react to 'monsters', especially in the scenes where I had to cry over causing the deaths of the Monoids. I remember the producer, John Wiles, saying to me after watching a rehearsal that he wasn't convinced that I was genuinely upset. How could I be about a heap of wrinkled rubber!"

Jackie's problems did not end there, as *The Ark* also featured the invisible Refusians, causing their own unusual problems as acting partners: "It was difficult but only because it was a problem knowing where to look when you're talking to thin air."

COSTUME FITTING

Jackie's first adventure also gave her the costume which she is most often remembered for, the black and white medieval tabard. How much say did she have in deciding what Dodo should wear and was she happy with the results? "I was consulted about all the costumes except the first one, the idea being that the TARDIS had a vast wardrobe which Dodo couldn't resist raiding, usually ending up with quite unsuitable clothes. I'm afraid I didn't much care for the black and white outfit, as it was hardly flattering. Perhaps the red mini dress I wore for *The Celestial Toymaker* was the one that suited Dodo's modern, 'with-it', teenage character."

Toymaker was her favourite story: "I think what made it so good was that it was played on two levels, with the intellectual battle of the Doctor and the physical competition of Steven and Dodo, plus the undercurrent of good against evil. Technically, it was very difficult to do, as the sets and props were really quite complex and of course we didn't have them in rehearsal. There was a lot to remember when we did get into the studio; everything looked quite different."

Following that success came *The Gunfighters,* which achieved some of the lowest viewing figures at that time in the show's history. The challenge of re-creating the atmosphere of the setting didn't seem to cause a problem: "It wasn't particularly difficult to re-create the feeling of a western town, as the exterior scenes were pre-recorded in the BBC film studios at Ealing, which are quite enormous. There was practically room for a main street. All the interiors were recorded in the television studio."

The Gunfighters also offered Jackie a chance to exercise her vocal chords, as one scene involved Steven and Dodo being forced to entertain in a saloon. Peter Purves ended up singing and Jackie played the piano: "The scene was written the other way but I can't sing a note! I don't think Peter was too happy about it but personally I think it was funniest that way."

LEAVING IT ALL BEHIND

All too quickly Jackie's time on *Doctor Who* was drawing to an end. *The Savages* was her penultimate story and also saw the departure of Peter Purves as Steven. Jackie had known she was going to leave, but had she been aware how Peter felt about his departure? "I don't think he did choose to leave but there had been a change of producers, with Innes Lloyd taking over from John Wiles. Naturally Innes had his own ideas about the sort of companions he wanted. As for the leaving scene, I'm sure we all felt quite sad, as I already knew I would be leaving. Poor Bill Hartnell hated change and had got used to working with us."

Jackie's contract expired and Innes Lloyd wanted a change of direction away from the schoolgirl companion. She left during *The War Machines* as abruptly as she had joined in *The Massacre.*

Producing seasons of forty-four or so episodes each meant that the stories had to be filmed quickly and cheaply, which had its drawbacks for the cast but did not stop them from enjoying themselves. "There was quite a lot of pressure on everyone when it came to the recording to get it right first time, but with so many technical things that could go wrong, we quite often went into overtime, which I'm sure the BBC weren't happy about. I certainly remember that we laughed a lot during the rehearsal periods and they were very enjoyable."

Jackie eventually gave up acting and now works for an acting agency as the head of the voice-over department. Does she miss acting and would she ever consider making a guest appearance in *Doctor Who* now? "No, I don't miss acting at all. It's over twenty-two years since I gave it up, so that's not surprising! I'm sure I did at the time, though and for several years after, particularly the theatre. I'm afraid I wouldn't be able to make a guest appearance even if I wanted to, as my Equity membership lapsed many years ago."

Jackie Lane found it difficult to empathise with the deaths of the Monoids in *The Ark*. Photo © BBC.

Dodo (Jackie Lane), the First Doctor (William Hartnell) and Steven (Peter Purves) on the jungle set of *The Ark*. Photo © Barry Newbery.

A scene recorded at Ealing for *The Gunfighters*. Photo © Barry Newbery.

Though Jackie's stint on *Doctor Who* ended some twenty-three years ago, she has no regrets about her time on the show. "I probably would do it again. It's still very nice after all these years to hear from fans of the programme who are still enjoying those early programmes and to even be remembered by a few who actually remember seeing me. I hope they continue to enjoy the series for many years to come."

Interview by Jean Riddler

SEASON 26 FOCUS

Frank Windsor

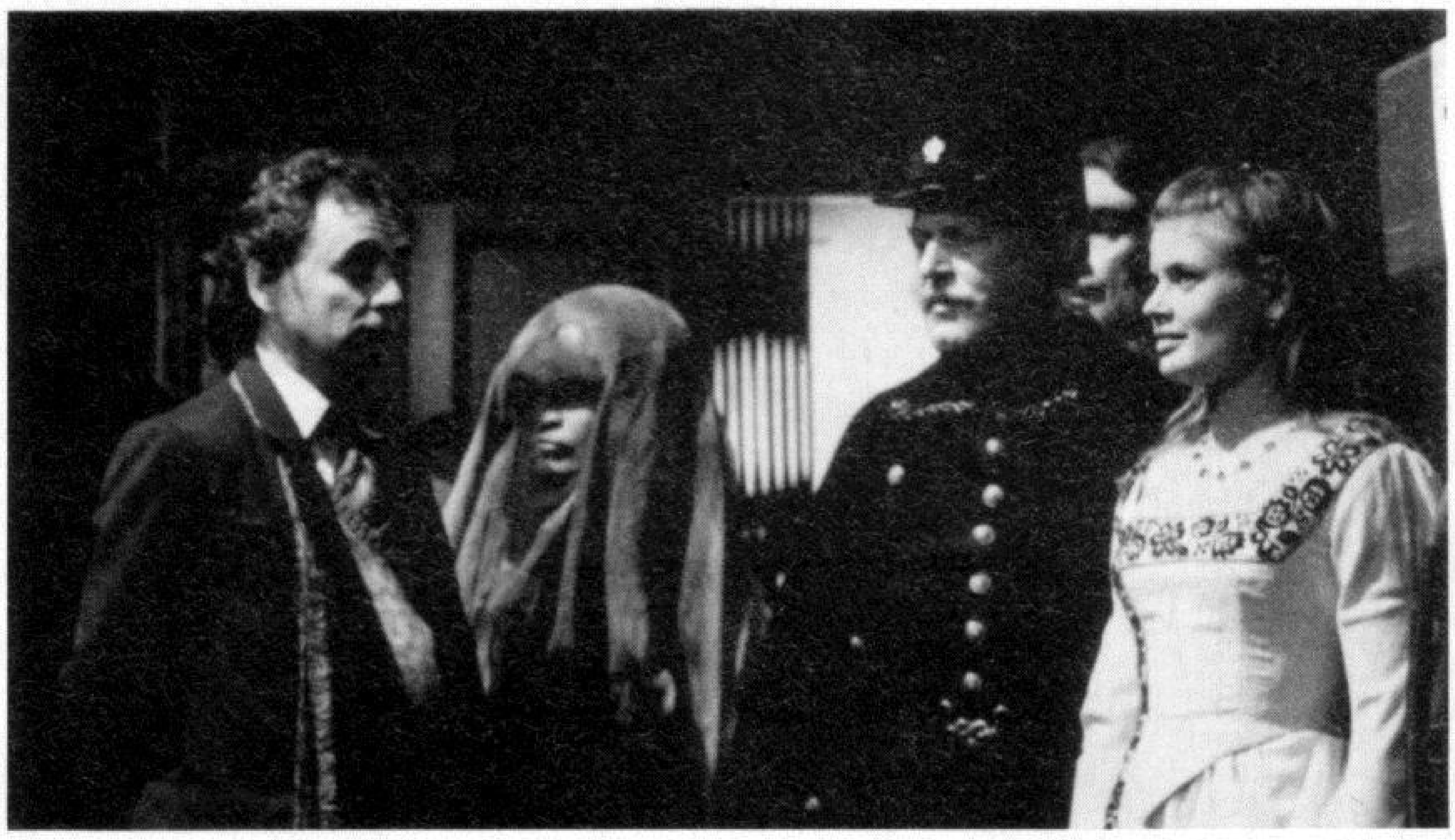


Photo © Steve Cook.

Bemused, stubborn, Inspector Mackenzie provided some humour in *Ghost Light* . . .

"When constabulary duty's to be done, to be done, a Policeman's lot is not a happy one . . ."
– The Pirates of Penzance
Gilbert and Sullivan

Acting was not the career Frank Windsor had his heart set on as a child, but the inspirational influences of his headmaster changed his mind. "He gave me the part of Sir Thurio, the Foolish Knight in *The Two Gentlemen of Verona,* and I stole all the notices." Numerous other school productions followed, setting him on a route that has gone on to make him one of the most familiar character actors in the country.

After several years military service, Windsor took the opportunity to go to drama school and develop his craft. On leaving, he joined forces with several university students and formed a theatre company: "We joined together and created a company called 'The Oxford and Cambridge Players'. Other actors who joined us were people like Peter Jeffrey (*The Macra Terror*), Gordon Gostellow (*The Space Pirates*) and John Nettleton (*Ghost Light*). We were on the road for about three years."

Early television work included a production of *Henry V* and numerous roles in the drama series of the period until 1961, when Windsor auditioned for the role he is mainly associated with; John Watt in *Z Cars.* "After the interview, I didn't think I'd get that job. I'd practically talked myself out of it. There were only six episodes planned then, with an option to do a further seven. I wasn't particularly bothered about it, when suddenly I got a phone call saying, 'Can you start filming next Monday?'"

National newspapers' headlines read '*Z Cars* must go!' the day after the first episode was broadcast. "We couldn't have had better publicity; the way television was heading, it needed someone to step out of line and make people pay attention. The 1960s saw a great surge of creativity throughout the country and *Z Cars* just happened to be a part of it."

Z Cars came to an end after several years, but Windsor's character was kept over for the BBC's new crime series, *Softly, Softly. Z Cars* was brought back in 1967 and ran alongside its sister series until it ended in 1976. Windsor returned for the final *Z Cars* episode in 1978: "I went back as John Watt in a slightly higher rank. One or two of the others were there as well; Brian Blessed [who had played P.C. 'Fancy' Smith] was a passer-by in the street."

With two historically orientated appearances in *Doctor Who* behind him, Windsor does not feel that such stories are out of place in an essentially science fiction based programme; "It adds character and dimension to the stories' setting. Although the Daleks and the Cybermen are probably the strongest single memories for people who have watched *Doctor Who,* if it had been just that, would it have lasted as long as it has?"

For his first story, *The King's Demons,* one particular memory immediately springs to mind; "Frightening, biting, bitter cold somewhere on the South Coast, when we were filming the jousting sequences for Fitzwilliam Castle. I've been in some cold places, and I'm not a person who's affected seriously by the cold, but we were *frozen!* We had to sit there perfectly still in the royal box, and they just couldn't get the sequences right. It's very difficult to knock people off horses, especially on cue, so we just sat there and got hysterical, and then we froze."

Another police role came with *Ghost Light;* "In a funny sort of way, the most disappointing thing about the script for me was the fact that I was playing a copper again. I'm actually not too keen on walking down that particular memory lane, but at the same time, he was poles apart from John Watt. I was also quite sad that some of my fight sequences were cut; Sylvia Syms was meant to attack me with a machete and there was a complicated sequence when MacKenzie fought Control. I thought it would be quite fun, but they cut it!

"With *Doctor Who,* everything has to be based on reality, and yet at the same time be totally unreal. Otherwise, you get to a point where the audience loses interest in the fantastic nature of the story." With *Ghost Light,* Windsor found he was part of a cast a large percentage of whom he'd worked with already, including the Doctor himself. "I had worked with Sylvester before; in fact we were at the Ludlow Festival together in *The Tempest.* I played Caliban.

"I found several elements of the story extremely hard and difficult to figure out; I think several of the others also thought it was too complicated. It's like computers, I was brought up in an age where no such thing existed, and I'd have to take endless courses to even try to understand them now. The younger generation has no problem at all. It's the same with the story. Although it may have been confusing to me, I don't think the kids will think so; they understand and receive the messages the writer was trying to put across. They receive the elements in the correct order and understand, when I might not.

"The filming was actually full of little discomforting things, like being in a drawer and having to eat endless amounts of sandwiches, take after take. I had to eat so much bread, it wasn't true. Even so, I'd happily do another."

Frank Windsor will soon be seen in a new 13-part serial for Central television called *Chancer,* and he appeared at the Mermaid Theatre in *Treasure Island* as Long John Silver throughout the Christmas period.

Interview by Adrian Rigelsford.

APRIL SHOWERS

***DWM* takes you behind the scenes in the making of *The Curse of Fenric* . . .**

Recording *The Curse of Fenric* involved one of the most complex and ambitious location schedules ever required on *Doctor Who*. Made during the first three weeks of April, 1989, Ian Briggs' four-part story saw his Yorkshire setting realised in three other counties much nearer London. Director Nicholas Mallett took his cast and crew to Royal Tunbridge Wells for two weeks, using nearby locations in Kent and East Sussex to complete most of the story. In the third week, they travelled to Lulworth Cove in Dorset for the memorable coastal scenes, including half a day for underwater sequences. All the interiors required were either found or constructed 'on location', making story 7M's tour of duty away from the comforts of Television Centre a record-breaking 19 days.

Doctor Who Magazine went on location for two separate days. The principal location, a secret naval base in Ian Briggs' script, was found at the MOD Training Camp at Crowborough in Sussex. The first seven days' recording for Season Twenty-Six all took place in and around the camp.

Saturday 6th April

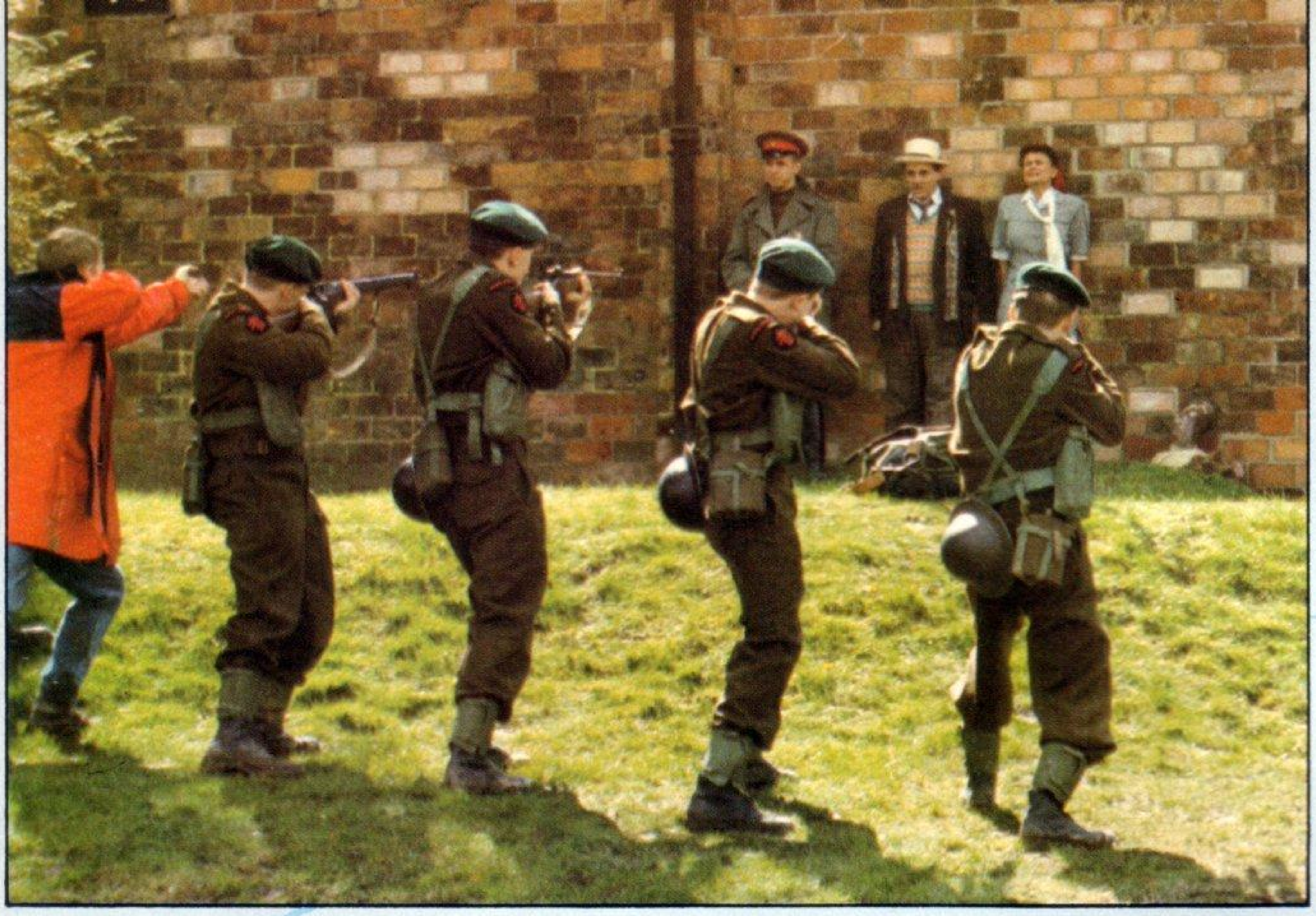
On a sunny spring morning, the camp was revealed as a vast grid of nearly-matching huts, requiring minimal adjustment to recreate exteriors 'in period' for this World War II tale. For the more demanding interiors, such as Commander Millington's office, designer David Laskey had to have sets erected indoors and on-site. All the scenes there, along with Judson's office and the Decrypt room, had been shot already, and the dismantled sets were now being removed.

Activity had centred on the farthest huts almost since sunrise. One became the Costume and Make-Up base, another housed Visual Effects and a third the substantial armoury required. Catering was laid on for about 85 cast and crew. Characters in action were Millington, Bates and Leigh, plus Sorin, Vershinin – and the TARDIS crew, naturally. Nine 'marines' and six 'Russian commandos' were being dressed and made-up before the production coach rolled in from Tunbridge Wells. Kathleen and 'baby' were due before lunch, along with Jean, Phyllis and six Haemovores. In addition, a team from BBC1's *Take Two* captured the day's events on tape for a report focussing on the fate of Jean and Phyllis, and the effects needed for it.

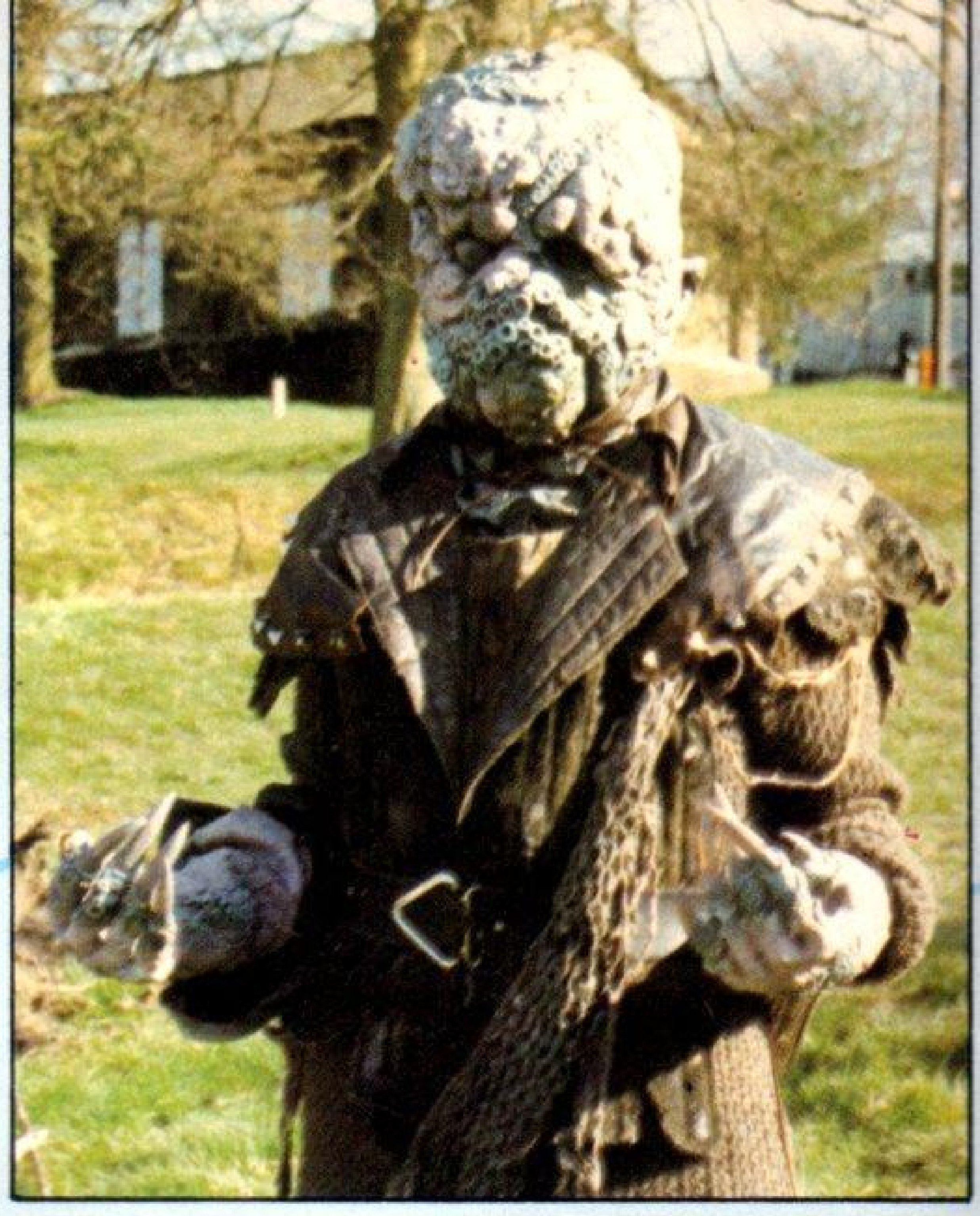
RECORDING ON DAY SIX

Saturday's recording schedule listed 23 exterior scenes, but this proved as malleable as the story's working title. Still *Wolves of Fenric* on rehearsal scripts and schedules, it mutated into the chilling *Curse* shortly before our visit. In practice, the day's work included almost all the camp's exterior scenes, from Millington's confrontation with Sorin late in Part Three up to the deaths of the East End evacuees. These were recorded almost in sequence on the day.

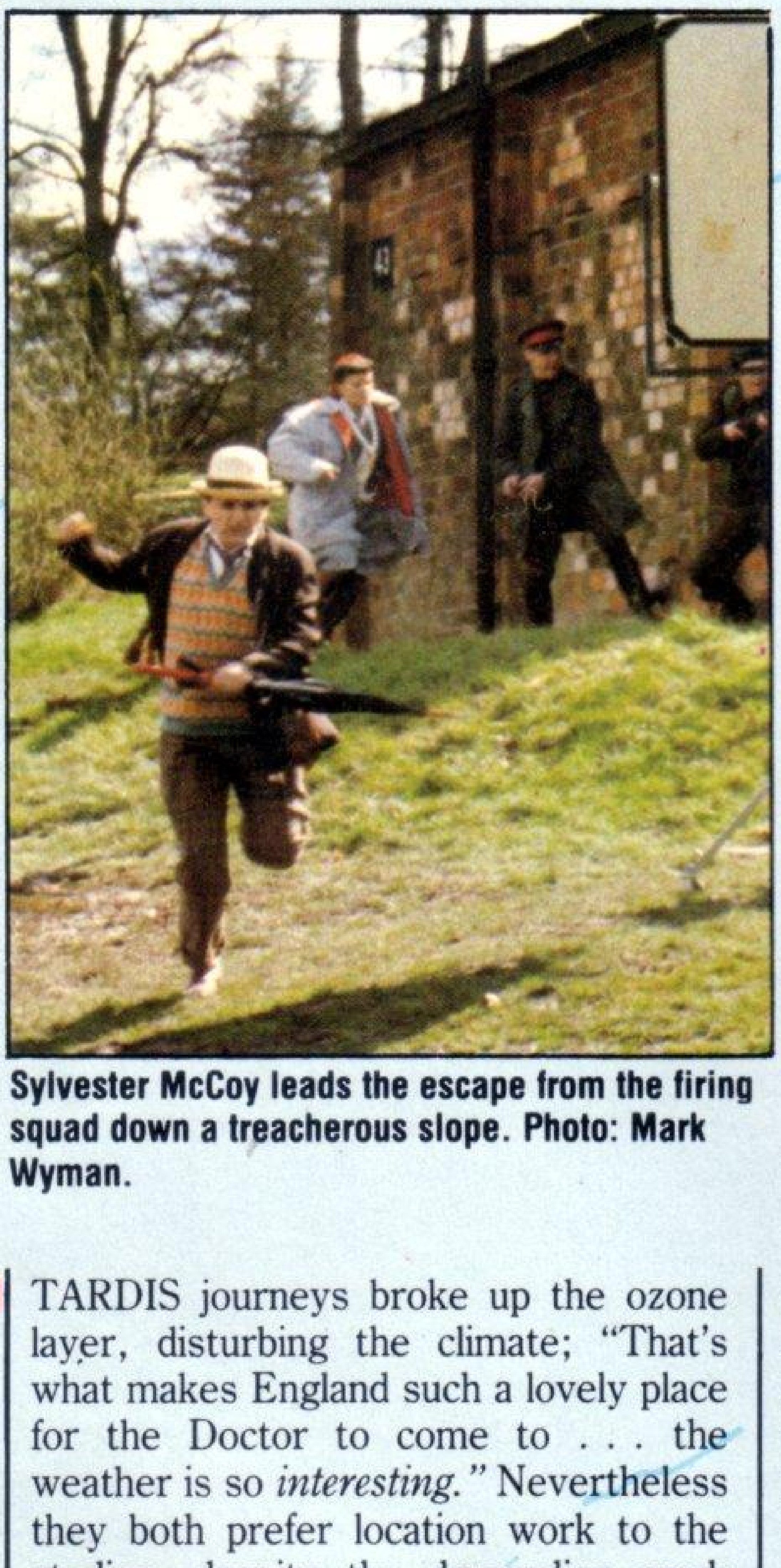
Alfred Lynch, an imposing figure in his Commander's overcoat, was rehearsing with Tomek Bork (Sorin) in very muddy surroundings, which got worse each time his marines ran into shot. With locations at the mercy of the elements, it had been a difficult week, as Sophie Aldred explained: "On Monday, we started with a *freezing* East wind – of course, all the shots were right into it. On Tuesday we had two inches of snow, so the windows had to be blacked out (for interior shots). Now the sun's shining, it's like acting through chocolate pudding . . . but it's brilliant fun!" Sylvester McCoy joked that too many



Sorin (Tomek Bork), the Doctor (Sylvester McCoy) and Ace (Sophie Aldred) prepare for execution in Part Four of *The Curse of Fenric*. Tip Tipping (far left) puts the 'marines' through their paces. Photo: Mark Wyman.

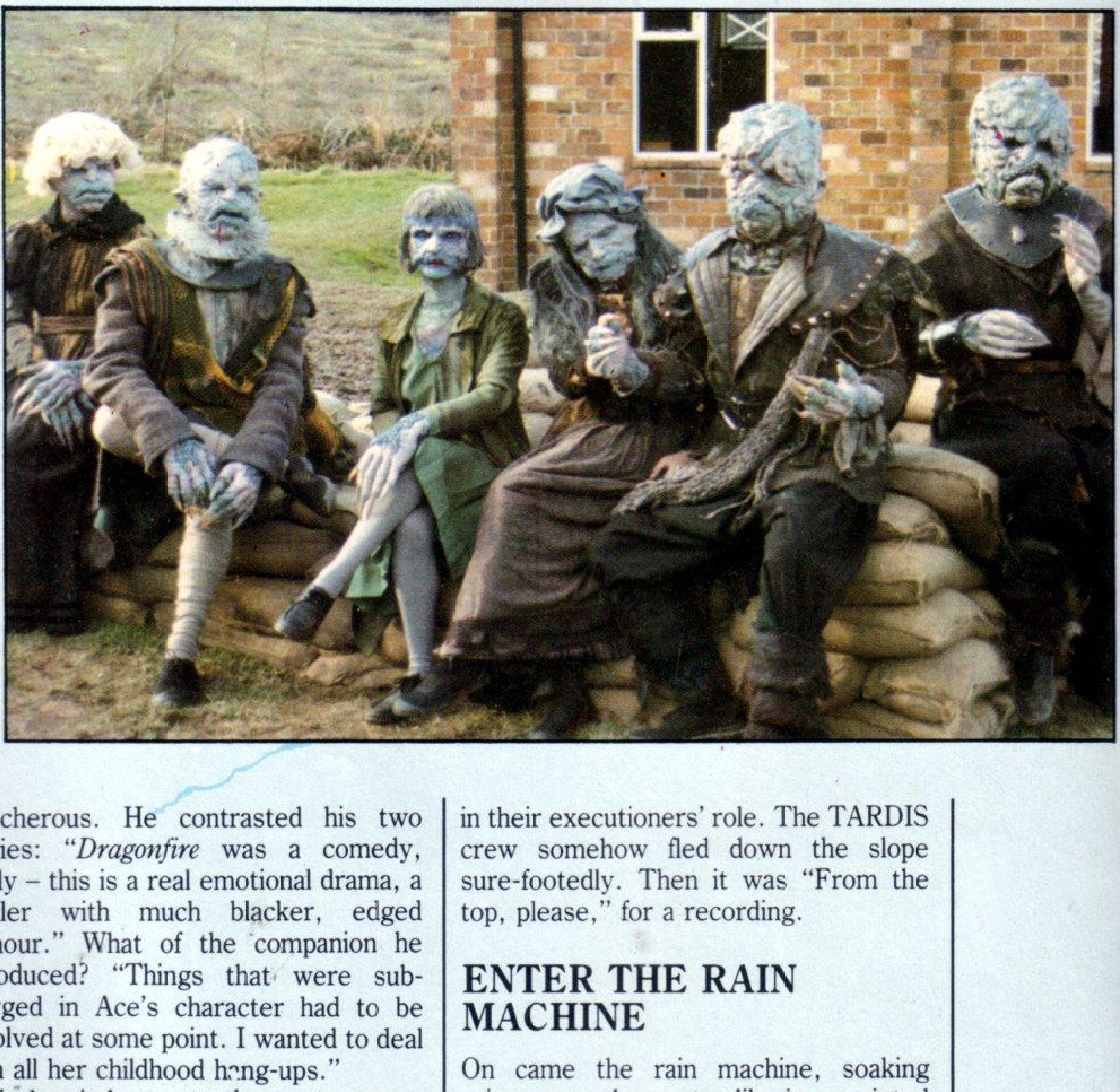


A Haemovore prepares for recording. Photo: Mark Wyman.



Sylvester McCoy leads the escape from the firing squad down a treacherous slope. Photo: Mark Wyman.

Tea break for the Haemovores. Photo: Mark Wyman.



TARDIS journeys broke up the ozone layer, disturbing the climate; "That's what makes England such a lovely place for the Doctor to come to . . . the weather is so *interesting.*" Nevertheless they both prefer location work to the studios, despite the demanding work pace. "We're not given enough *time* on the series," complains Sylvester. "Still, Ian Briggs' lines are coming out as written this time – on *Dragonfire,* we were too tired."

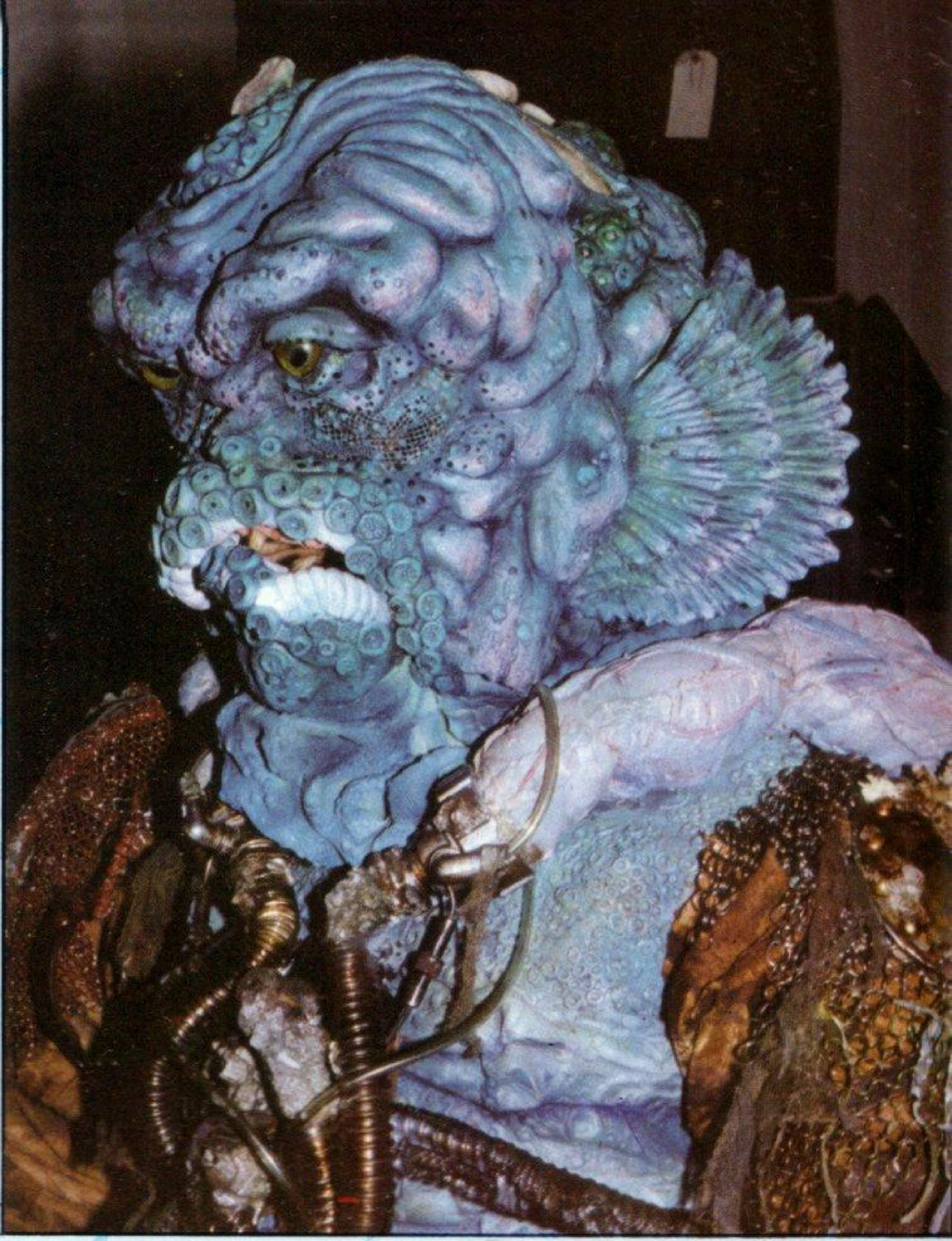
With Millington's ultimatum and Sorin's imprisonment safely on tape, Ian Briggs himself was cursing the "stupid, terrible weather – the ground looks just like the Somme." Ironically, scenes requiring a rain machine on this sunny Saturday made conditions even more treacherous. He contrasted his two stories: "*Dragonfire* was a comedy, really – this is a real emotional drama, a thriller with much blacker, edged humour." What of the companion he introduced? "Things that were submerged in Ace's character had to be resolved at some point. I wanted to deal with all her childhood hang-ups."

We hurried over to the next camera set-up. It was a firing squad, their sights trained on the Doctor, Ace and Sorin. It seemed an obvious cliffhanger. But the trio were facing death early in Part Four, before Vershinin rescued them. Nicholas Mallett rehearsed the sequence very energetically, almost slipping into the mud. Stunt Arranger Tip Tipping was busy coaching the make believe Marines in their executioners' role. The TARDIS crew somehow fled down the slope sure-footedly. Then it was "From the top, please," for a recording.

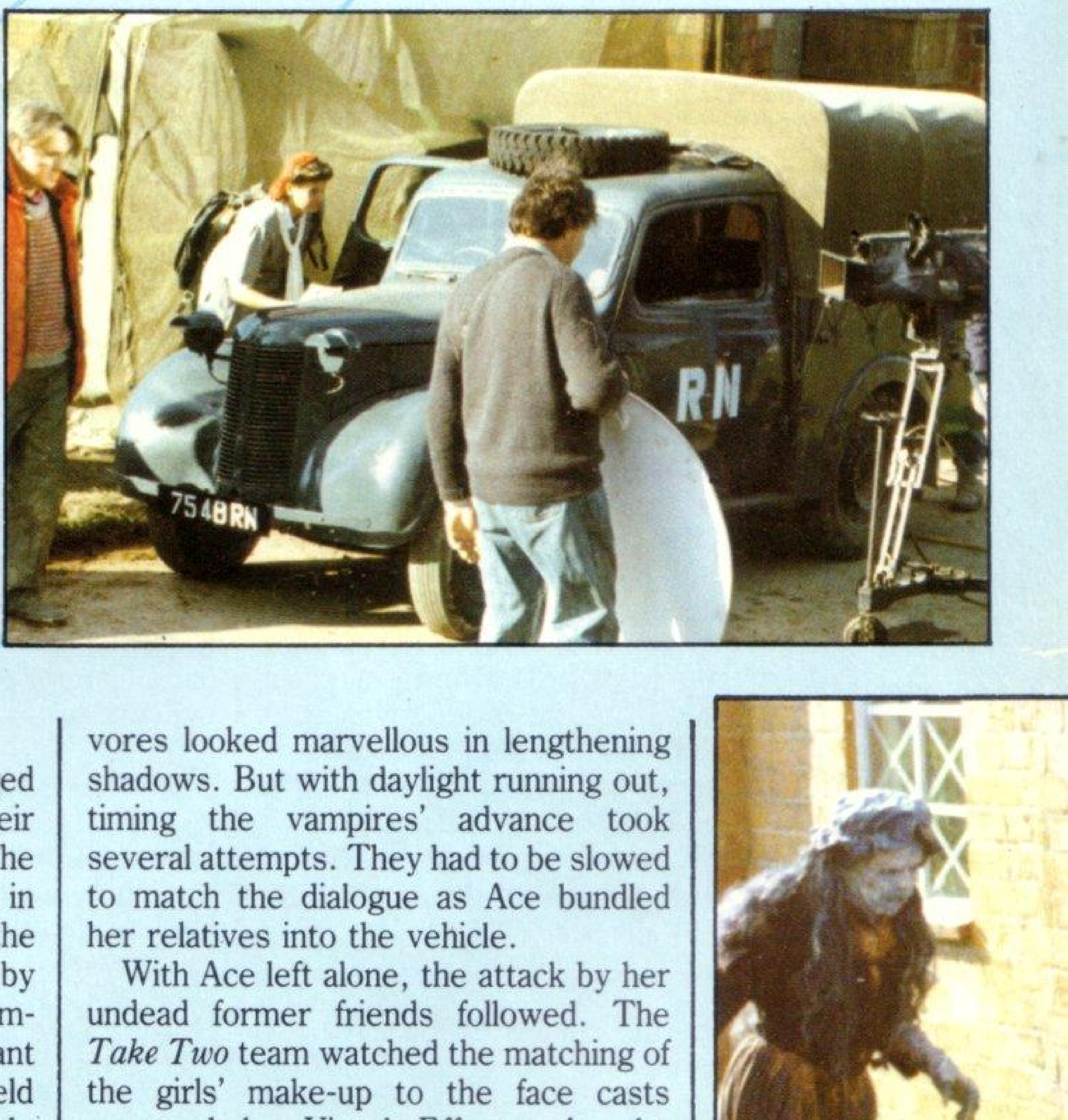
ENTER THE RAIN MACHINE

On came the rain machine, soaking prisoners and escorts alike in a scripted storm. Lined against the wall, they made their final requests, steeling themselves as four guns were aimed . . . then breaking away as the Soviets appeared. Close-ups of each 'last request' were taken. only then, with the artists removed, did Graham Brown's team create the Visual Effect of grenades exploding. Assistant Floor Manager

Sylvester and Haemovore take a break from recording for what looks like a bizarre staring match! Photo: Mark Wyman.



The Ancient Haemovore. Photo: Sue Moore.



Preparing the shot of Kathleen (Cory Pulman) and baby escaping the Haemovores with the help of Ace (Sophie Aldred). Photo: Mark Wyman.

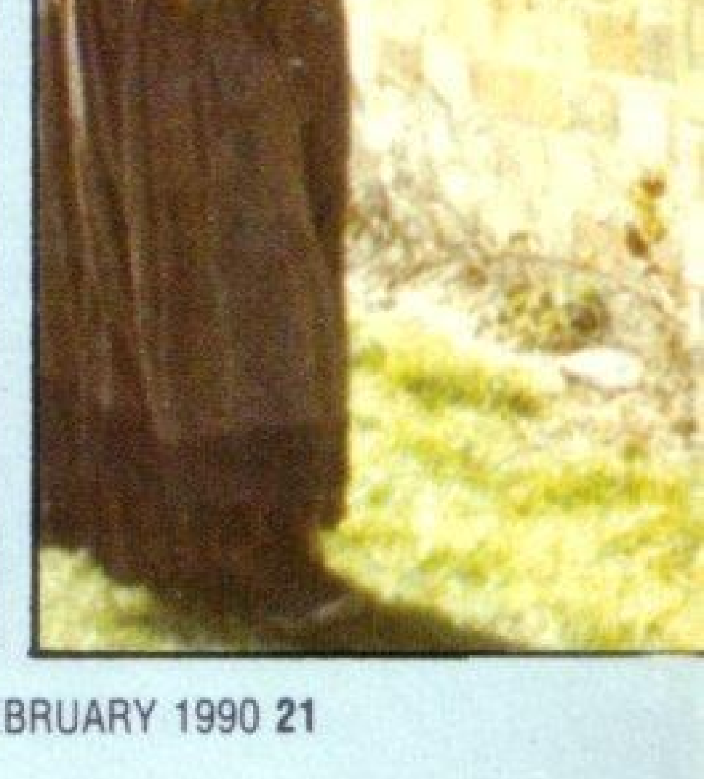
Judy Corry asked, "Do you guys want earplugs?" – a wise precaution: the detonations were still deafening. For an instant, we glimpsed the remaining marines through the fog of war . . . until the call for lunch brought everyone back to reality.

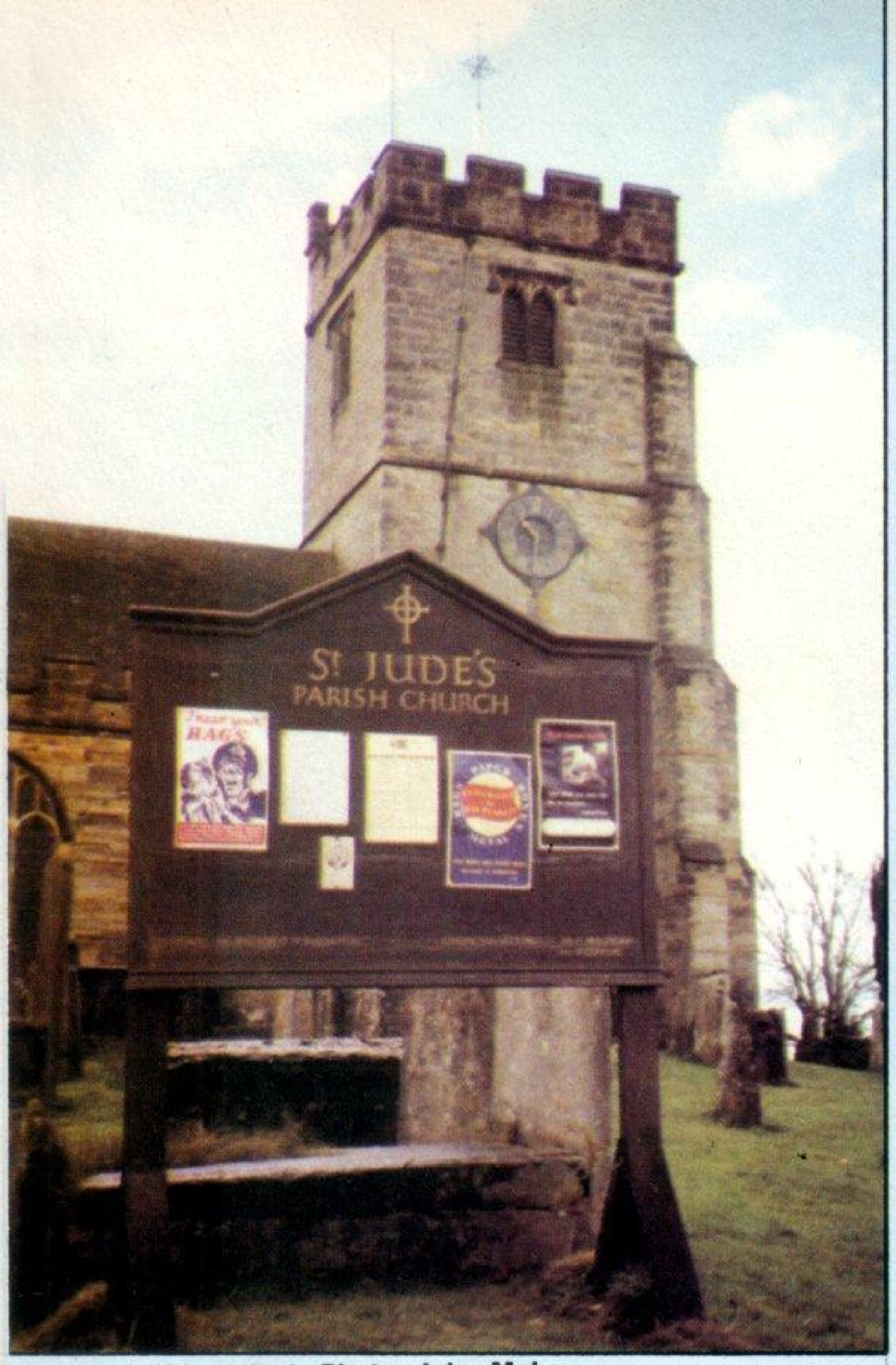
Over lunch, Sophie was cornered by *Take Two* for a sound bite, then recording resumed with several short scenes around the 'costume' hut and its adjacent ditch. While the rain machine was used there, the marines were sunning themselves on nearby sandbags until needed. 'Storm' over, the gassing of the commandos by grenade looked most effective; choking green fumes swirled round their positions. Producer John Nathan-Turner, ever-present, took extra interest in this shot.

Meanwhile the Haemovores emerged from Costume and Make-Up, with their superb masks and vampire claws. The six varying mutations, dressed to kill in their undead-robes, ranged from the 1920s to Viking outfits, stained by centuries undersea. Ken Trew assembled this remarkable costume pageant from BBC stock. The packed hut held one exception: the specially made 'Ancient Haemovore'. As Bates' marines joined forces with Sorin, the Haemovores formed a surreal group on the sandbags.

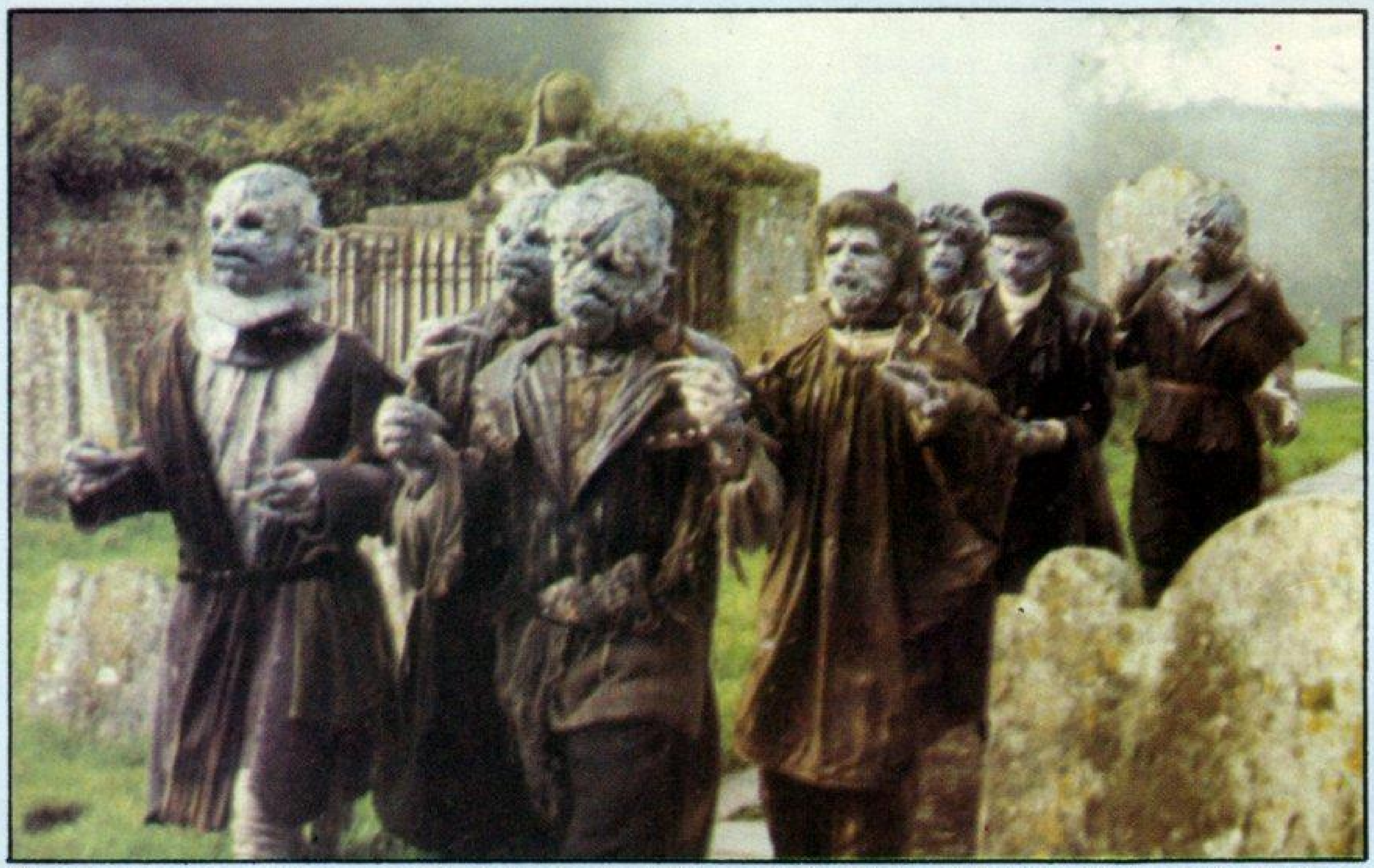
Action then focussed around the Navy Land-Rover in which Kathleen and baby escaped on an artificially soaked road. Stalking them towards it, the Haemovores looked marvellous in lengthening shadows. But with daylight running out, timing the vampires' advance took several attempts. They had to be slowed to match the dialogue as Ace bundled her relatives into the vehicle.

With Ace left alone, the attack by her undead former friends followed. The *Take Two* team watched the matching of the girls' make-up to the face casts prepared by Visual Effects. As the remaining cast and crew – including 'Jean' and 'Phyllis' themselves – gathered round, the masks were dissolved on the ground for both teams' cameras. The six o'clock wrap on a long day's work loomed and everyone headed for the Royal town, or homes beyond, and a well earned break. ▶

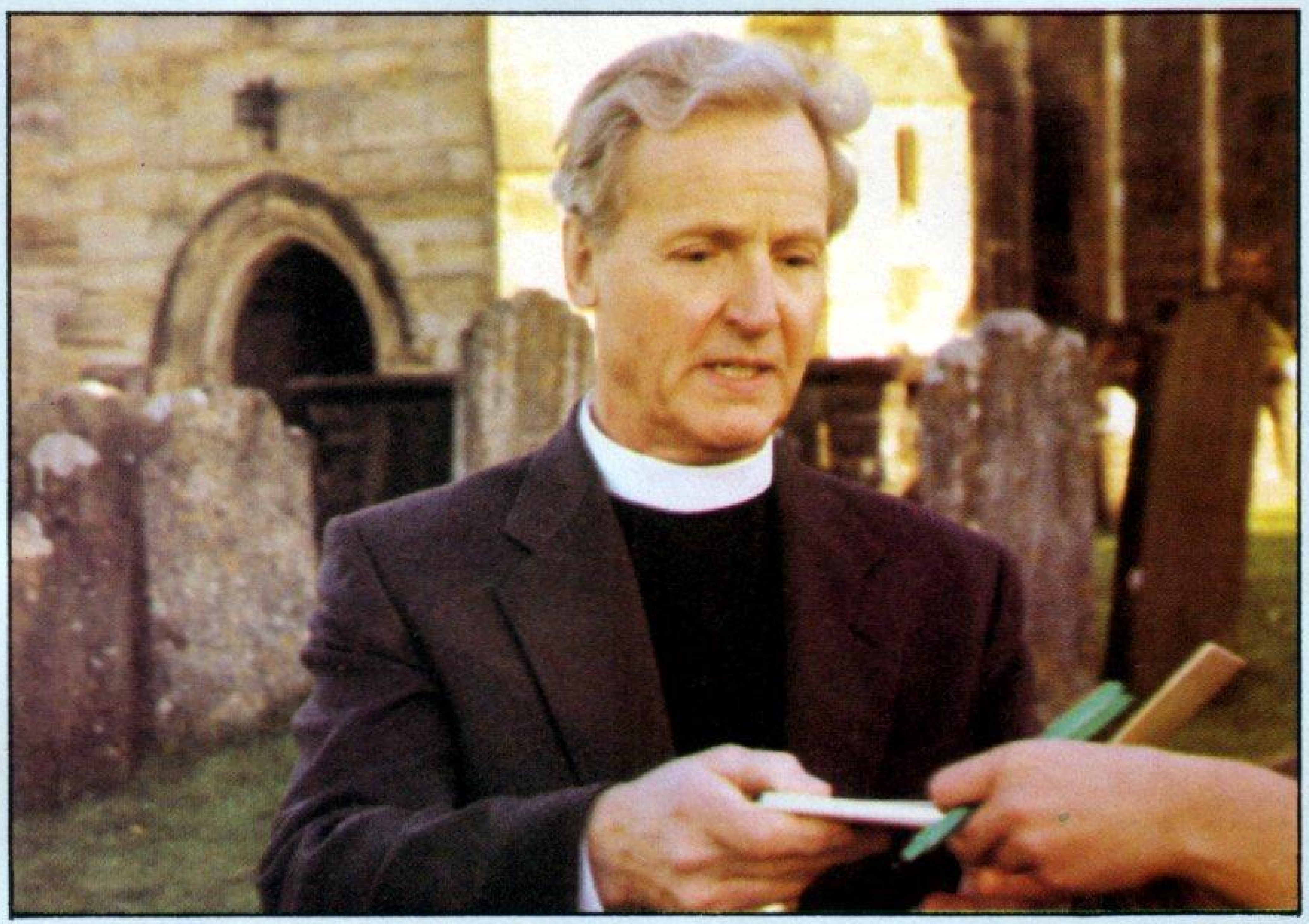




'St. Judes'. Photo: John McLay.



The Haemovores advance on St. Judes in Part Three of *The Curse of Fenric*. Photo: John McLay.



Nicholas Parsons finds himself caught in an impromptu autograph session. Photo: John McLay.

Thursday, 13th April 1989

Sixteen miles from the Production Hotels in Tunbridge Wells and high on 'The Moor' overlooking the small Kentish village of Hawkhurst, sits St. Lawrence's Parish Church. It was the second day for *The Curse of Fenric* at Location Two. This supposed house of God had, temporarily, become St. Jude's of Whitby, a picturesque coastal town on the North Yorkshire coast infamous as the inspiration for Dracula and now, it seemed, the victim of an ancient Viking curse.

The running order was dedicated to interior scenes for use throughout the first three episodes of the story; the previous day had been for exteriors. Design and Visual Effects were busy inside erecting a false wall with door and window frames to create a suitable vestry and nave. Elsewhere, a crypt was readied from the main entrance. A dense canopy obscured the church wing from view on the outside and plunged the inside deep into an unnatural black dark.

Doctor Who Magazine arrived on-site late in the morning as the Nave scenes were nearing completion. Instincts to head straight inside and straight for the camera to observe the principal cast in action were soon dampened. Towards the back of the building something far more interesting caught the eye. Amongst the gravestones and resting places of the dead moved the undead, nine ugly Haemovores marcing to the beat of a BBC photographer. Standing on chair, camera held high, the man beckoned them to advance. Smoke effects courtesy of the Visual Effects department added to the scene. John Nathan-Turner oversaw the shoot, calling for raised hands and grisly facial contortions for added effect. (In the age of the all-important prospective sale overseas, BBC Picture Publicity ensures that it captures all the impressive happenings of the day. Click after click, pose after pose, it has now become policy to send original negatives abroad, rather than suffer the time and expense of prints.)

PHOTO CALL

Scores of hugely collectable stills later, the photographer, (Phil Taylor) retreated deeper amongst the stones, past the prop slab seen in Part One, to work alone with two disfigured ghouls of his choice. During a recording break for more Design preparation, Sylvester and Sophie emerged with Nicholas Parsons – the sudden availability of the trio presenting the perfect opportunity for a photocall. The combined wit of McCoy and his co-star had observers chuckling for the duration of the set-up. Nicholas Parsons adopted any vicarly pose that was requested of him – without doubt, a great personality.

Recording resumed in the vestry and photographer Phil continued to grab his subjects for promotion up until lunch at one o'clock. First there were singles with Sophie, then Sophie with Tomek Bork (Sorin), Tomek surrounded by Haemovores, with Commander Millington (Alfred Lynch) and finally singles of Mr. Parsons.

Afternoon activities were underway back in the vestry shortly after 2.00pm. The various members of the unit, costume, make-up and 'sparks' alike, all assumed comfortable positions amongst deep parallel rows of pews. Each stirred in turn when their skills were needed in the area of recording, and, as regular as clockwork, Production Manager Ian Fraser called for quiet as background chat escalated. Professionals that they were, all were silent during actual takes (and fairly quiet during rehearsals) but try to stop any crew talking at any other time and you're wasting your breath.

BEHIND CLOSED DOORS

Further interruptions arrived in the more earthly forms of local children and their fraught mothers, the church for the second day proving a popular detour on an otherwise quite dull journey home from school. With relatively little in the way of 'action' on show for the onlookers in the grounds, into the building they edged, eager to secure an autograph or three. Eventually, the encroaching public proved too much of a distraction, and the great wooden doors were ordered shut. The hardiest and most persistent of the civilian hordes resigned themselves to 'a bit of a wait' and took up mossy seats nearby. (BBC Phil, still missing his singles of Sylvester, adopts a similar position).

Behind closed doors recording forged ahead, with director Nick Mallett anxious to hurry proceedings along. The inevitable delays setting up each shot had taken much longer than expected, and a 'one-take wonder' was next. The scene involved a gaggle of blood-hungry Haemovores breaching the church walls and smashing through the balsa door and windows of the vestry. Mallett had his camera positioned on the near side of the wall and in a single frame tried to capture the full impact and shock of the attack. From time to time, as the camera angle moved, so did the crew sitting in their pews as the picture showed a definite taste of 1989. Visual effects assistants hovered around to check all had been prepared and Ian Fraser readied himself to direct a selection of the assailants.

One of the monster masks seemed unavailable and it was Cy Town's turn to sit the scene out, escaping the prison of latex into the bargain. The master shot went well and some close-ups were taken of the uglies thrusting through the frames, to enhance the look of the overall scene.

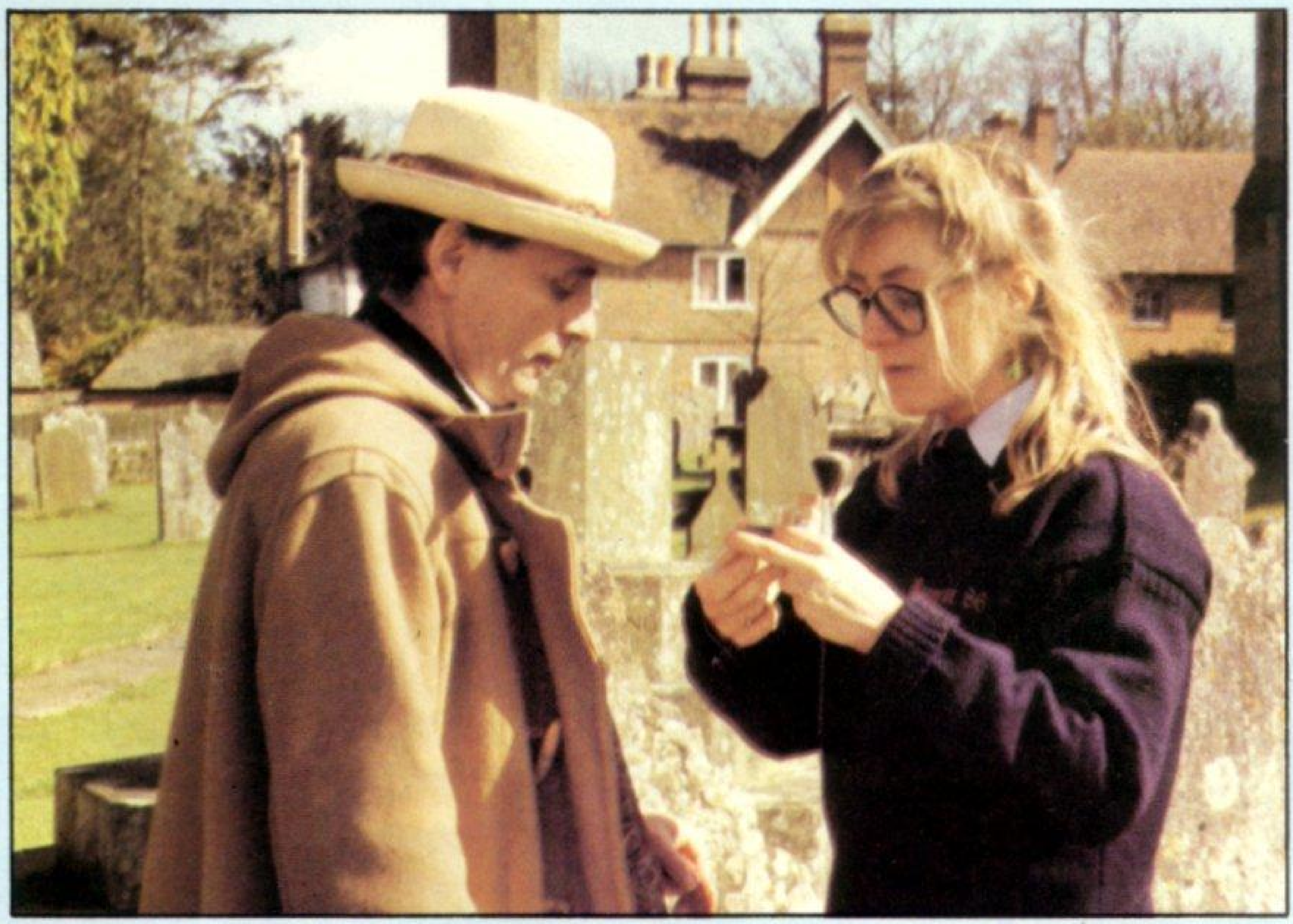
Tea-break. Just outside the church walls location caterers 'Mange Tout' offered the usual spread of bite-sized sandwiches with urns of tea and coffee. Producer's secretary Clare Kinmont (on location to assist the Assistant Floor Manager with crowd control) ferried refreshments to the unstopping few still working on the transfer to the crypt. It had been a long afternoon with a lot still to do and Phil was still missing his single of the Seventh Doctor.

The crypt proved difficult to ready for recording and Nick Mallett tried to use the delay to his advantage, recording some outstanding voice-only scenes with Sylvester. As a result, construction work had to stop. The actors rehearsed the scenes as best they could around the din but were beaten by the looming six o'clock wrap time.

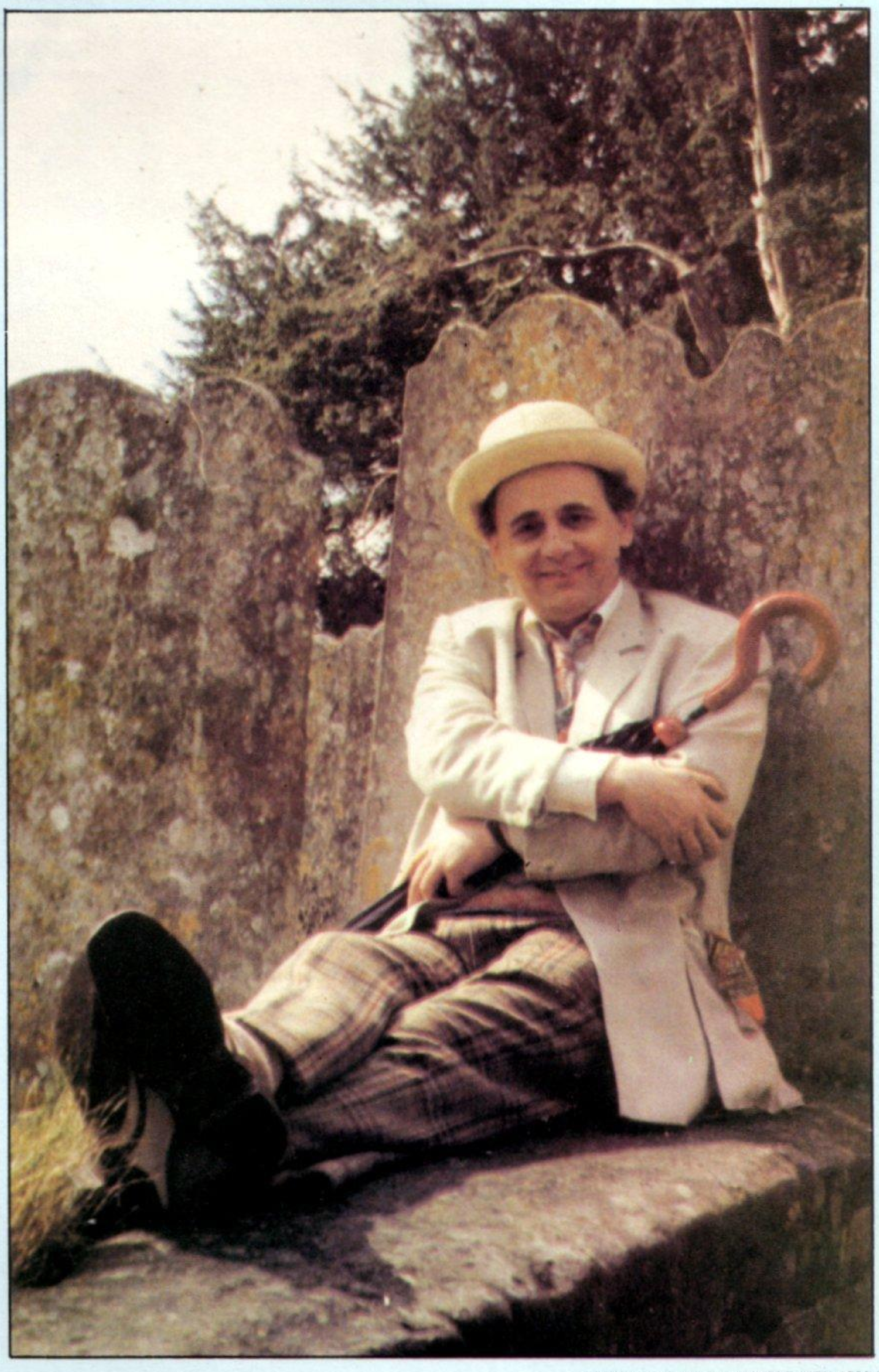
The artists were released, only to return to St. Lawrence's the following day to pick-up on the unfinished schedule. The church was booked for an extra day, in view of the ambitious itinerary attempted.

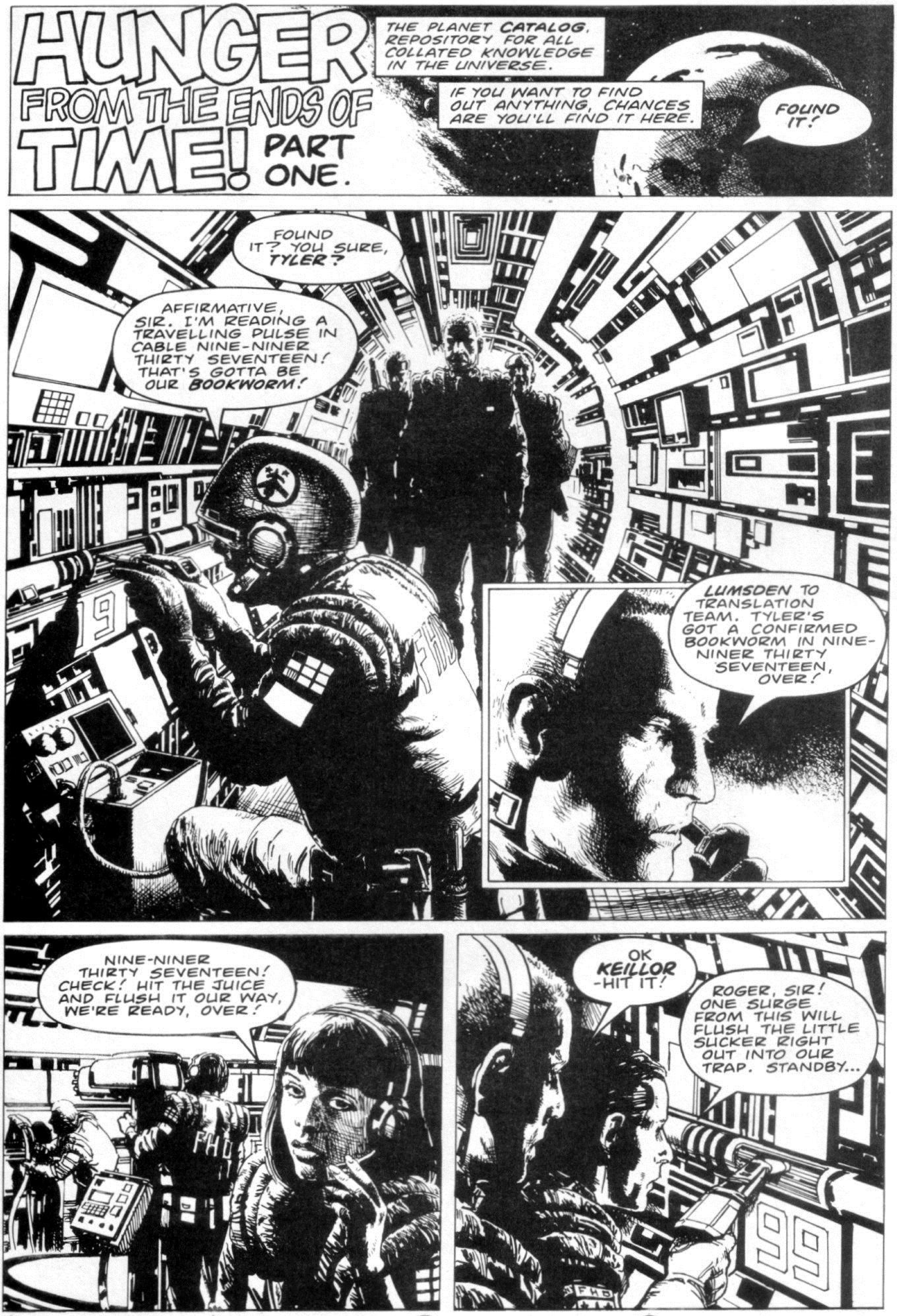
Sylvester and Sophie left the church, Sophie to the costume caravan via Make-Up and the onlookers, Sylvester likewise but via the photographer and then the onlookers. The man from the BBC at last took his singles of Sylvester and so, unsurprisingly, did we. ◆

Crowborough location report by Mark Wyman, the day at 'St. Judes' by John McLay.

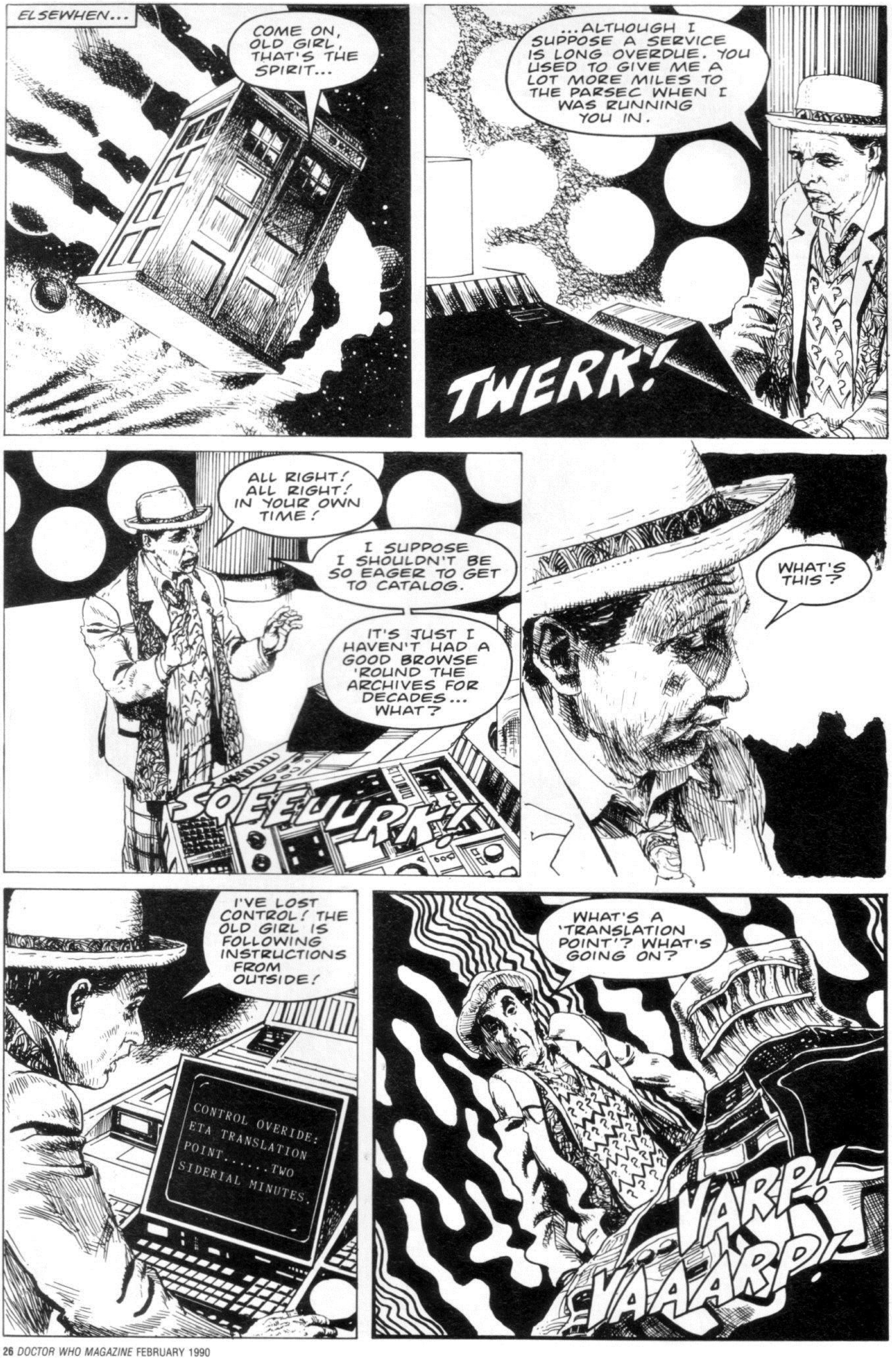


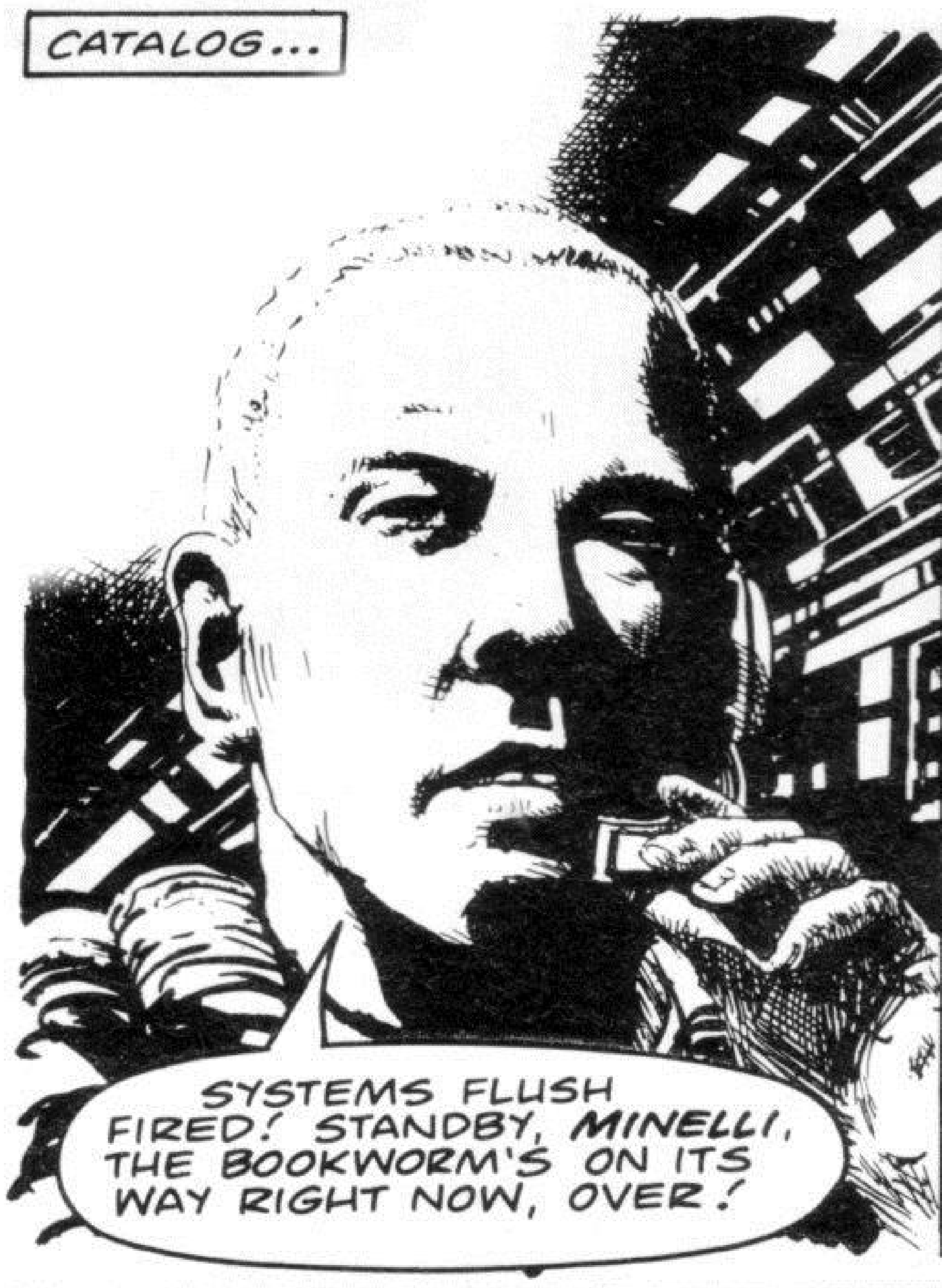
Make-up designer Dee Baron prepares Sylvester for a shot. Photo: John McLay.

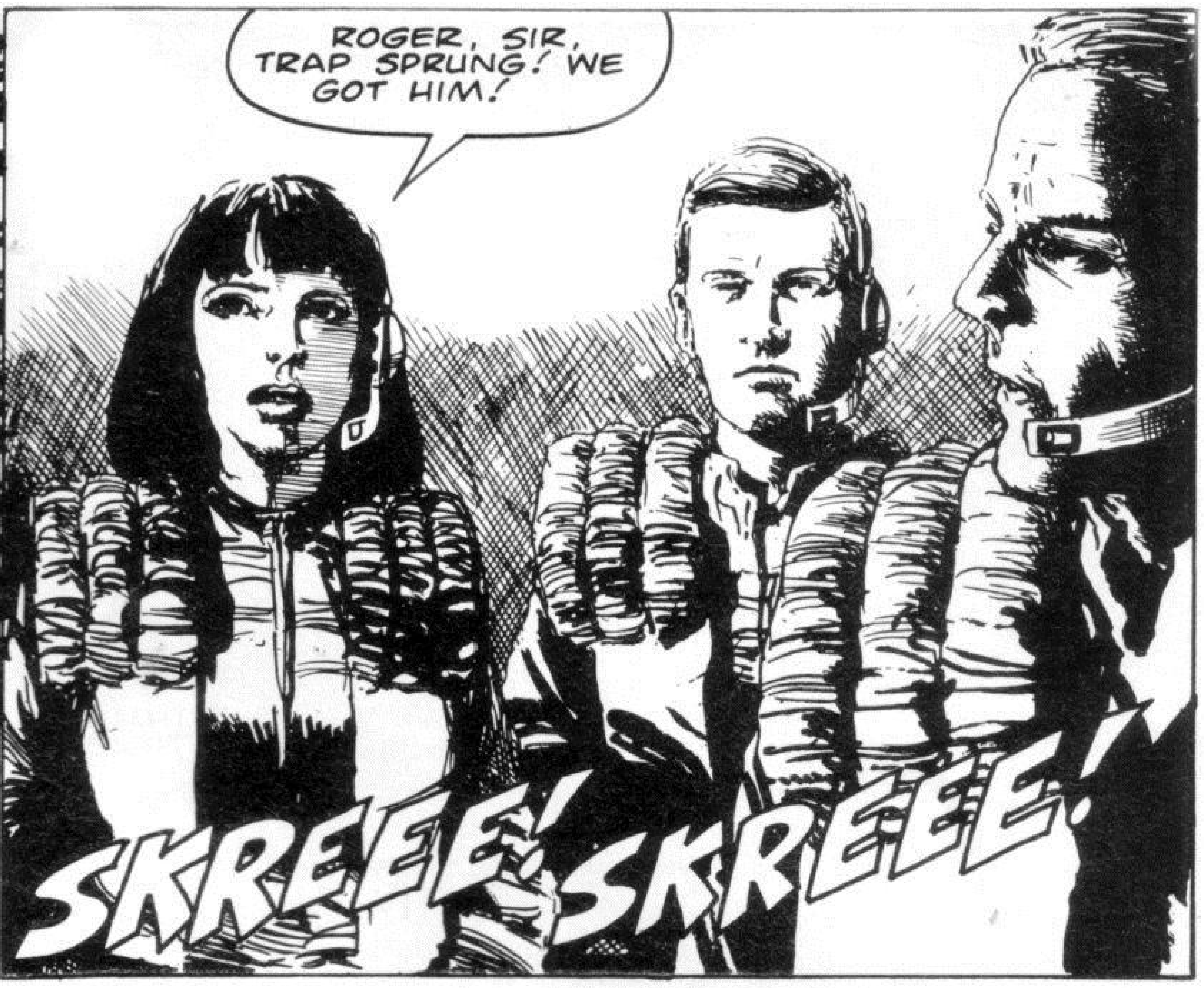


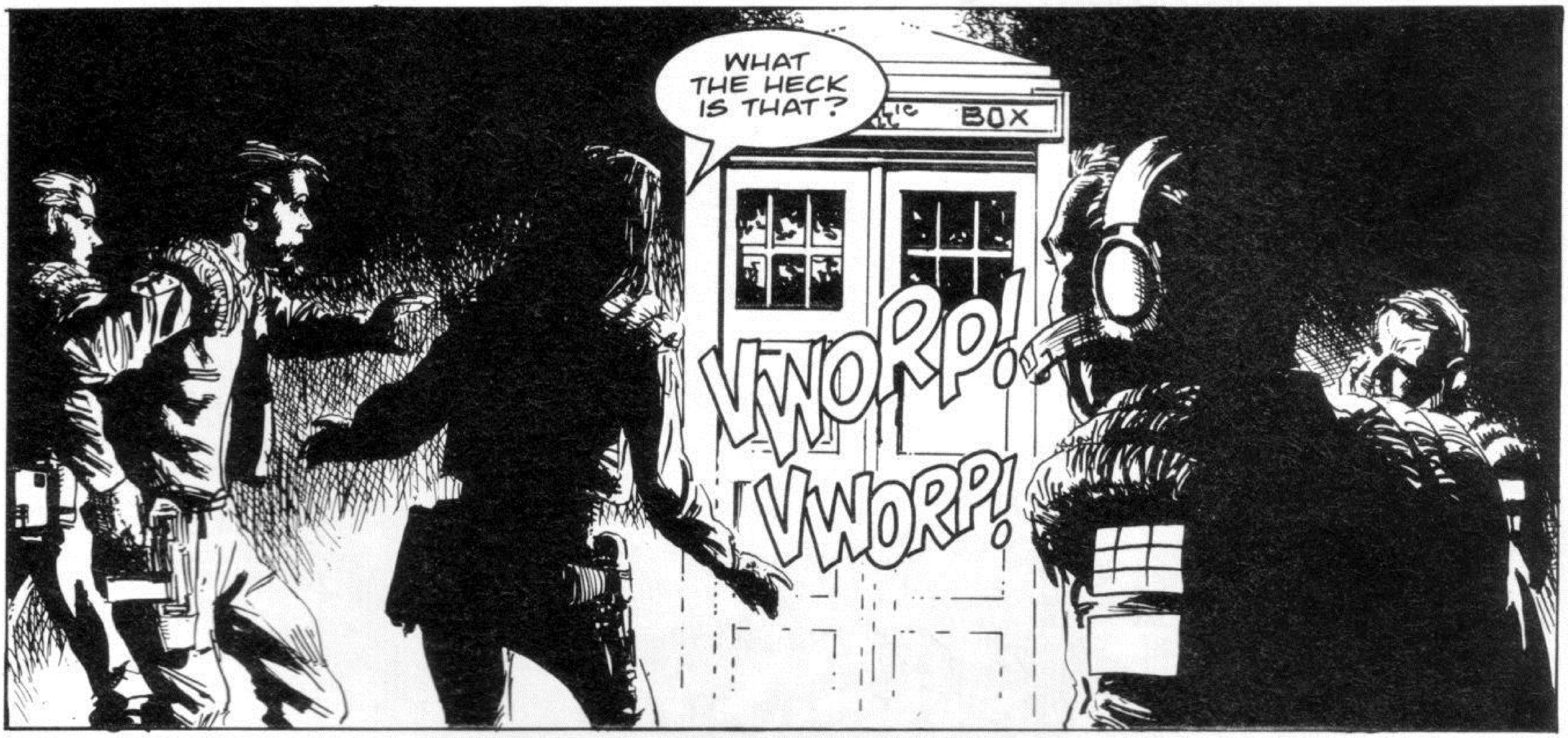

HUNGER FROM THE ENDS OF TIME! PART ONE.
THE PLANET CATALOG, REPOSITORY FOR ALL COLLATED KNOWLEDGE IN THE UNIVERSE.
IF YOU WANT TO FIND OUT ANYTHING, CHANCES ARE YOU'LL FIND IT HERE.
FOUND IT!
FOUND IT? YOU SURE, TYLER?
AFFIRMATIVE, SIR. I'M READING A TRAVELLING PULSE IN CABLE NINE-NINER THIRTY SEVENTEEN! THAT'S GOTTA BE OUR BOOKWORM!
LUMSDEN TO TRANSLATION TEAM. TYLER'S GOT A CONFIRMED BOOKWORM IN NINE-NINER THIRTY SEVENTEEN, OVER!
NINE-NINER THIRTY SEVENTEEN! CHECK! HIT THE JUICE AND FLUSH IT OUR WAY, WE'RE READY, OVER!
OK KEILLOR -HIT IT!
ROGER, SIR! ONE SURGE FROM THIS WILL FLUSH THE LITTLE SUCKER RIGHT OUT INTO OUR TRAP. STANDBY...

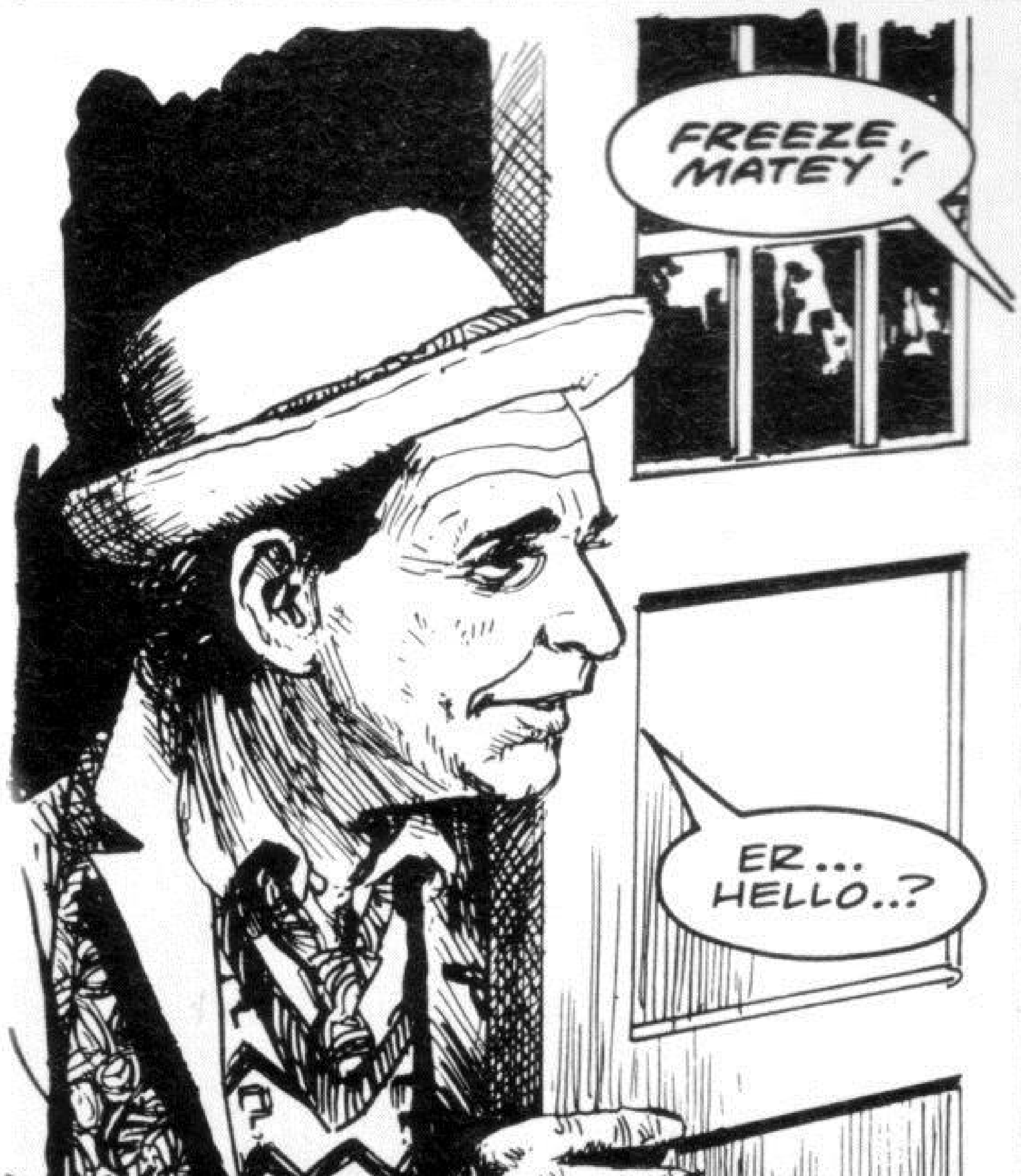
SCRIPT: **DAN ABNETT** ART: **JOHN RIDGWAY** EDITOR: **ANDY SEDDON** OVERSEER: **JOHN FREEMAN**

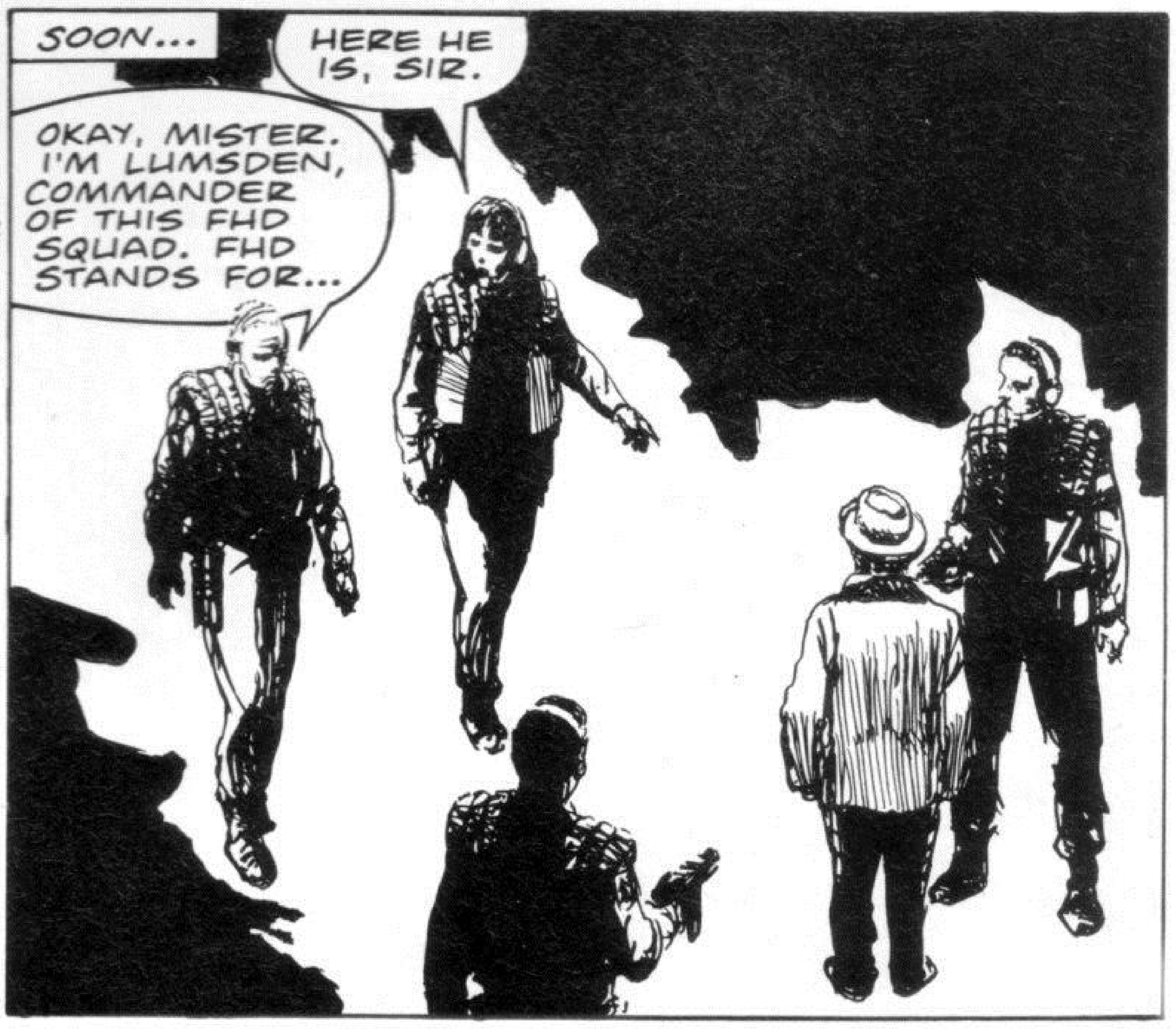

ELSEWHEN...
COME ON, OLD GIRL, THAT'S THE SPIRIT...
...ALTHOUGH I SUPPOSE A SERVICE IS LONG OVERDUE. YOU USED TO GIVE ME A LOT MORE MILES TO THE PARSEC WHEN I WAS RUNNING YOU IN.
TWERK!
ALL RIGHT! ALL RIGHT! IN YOUR OWN TIME!
I SUPPOSE I SHOULDN'T BE SO EAGER TO GET TO CATALOG.
IT'S JUST I HAVEN'T HAD A GOOD BROWSE 'ROUND THE ARCHIVES FOR DECADES... WHAT?
SQEEUURK!
WHAT'S THIS?
I'VE LOST CONTROL! THE OLD GIRL IS FOLLOWING INSTRUCTIONS FROM OUTSIDE!
CONTROL OVERIDE: ETA TRANSLATION POINT......TWO SIDERIAL MINUTES.
WHAT'S A 'TRANSLATION POINT'? WHAT'S GOING ON?
VARP! VAAARP!

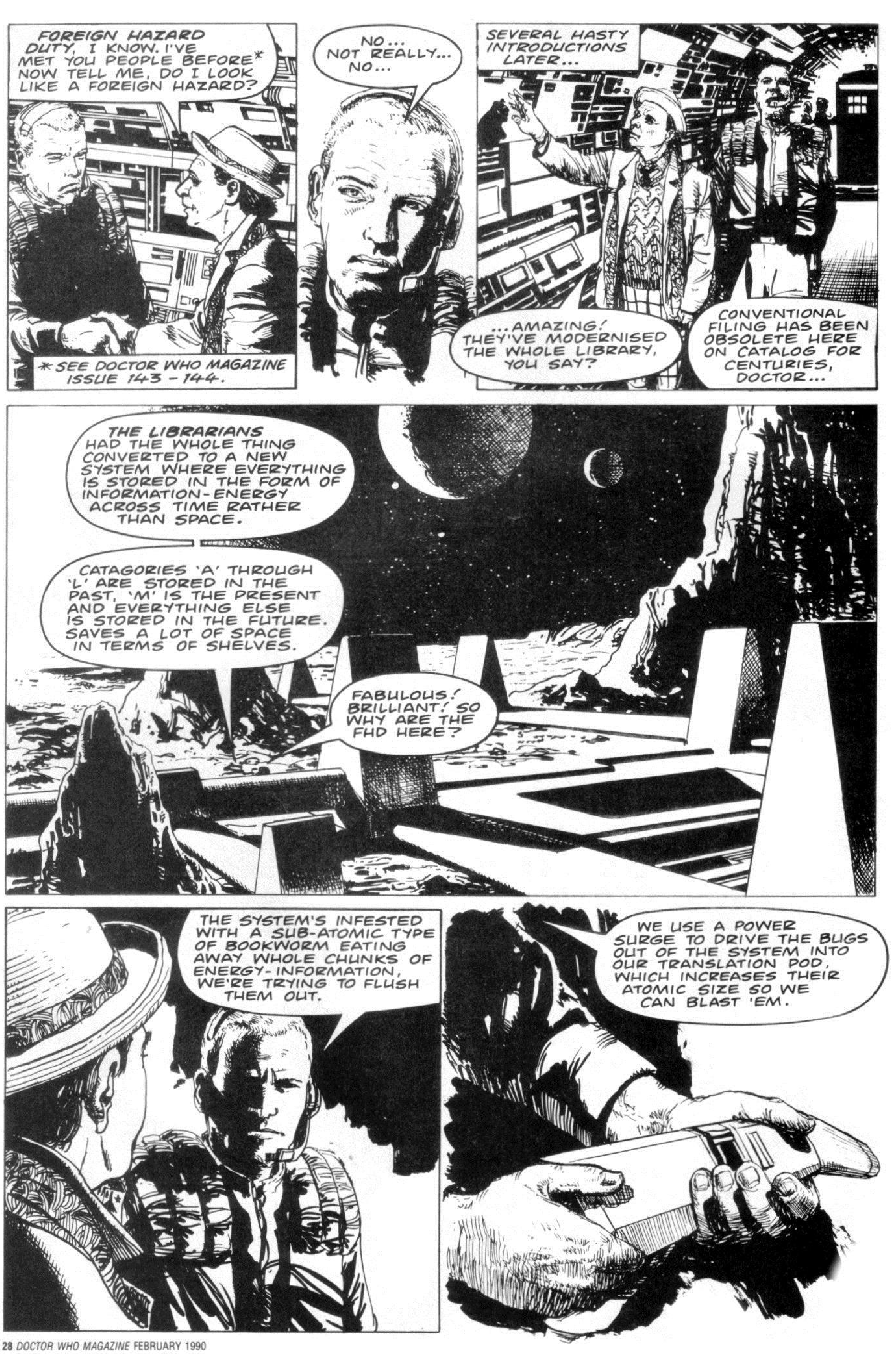

CATALOG...
SYSTEMS FLUSH FIRED! STANDBY, *MINELLI*, THE BOOKWORM'S ON ITS WAY RIGHT NOW, OVER!

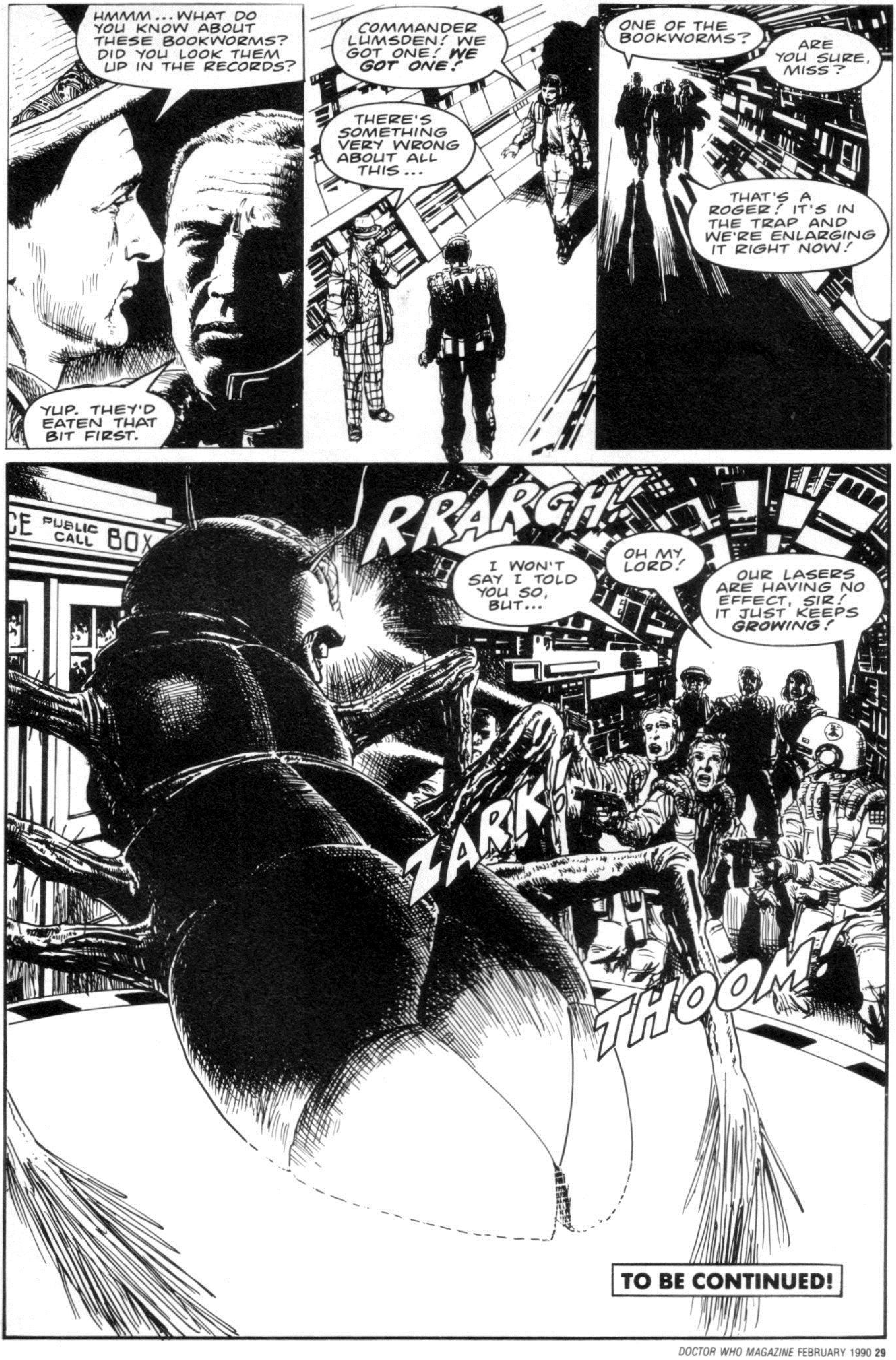

ROGER, SIR, TRAP SPRUNG! WE GOT HIM!
SKREEE! SKREEE!


WHAT THE HECK IS THAT?
BOX
VWORP! VWORP!


FREEZE, MATEY!
ER... HELLO..?


SOON...
HERE HE IS, SIR.
OKAY, MISTER. I'M LUMSDEN, COMMANDER OF THIS FHD SQUAD. FHD STANDS FOR...


FOREIGN HAZARD DUTY, I KNOW. I'VE MET YOU PEOPLE BEFORE* NOW TELL ME, DO I LOOK LIKE A FOREIGN HAZARD?
*SEE DOCTOR WHO MAGAZINE ISSUE 143 - 144.
NO... NOT REALLY... NO...
SEVERAL HASTY INTRODUCTIONS LATER...
...AMAZING! THEY'VE MODERNISED THE WHOLE LIBRARY, YOU SAY?
CONVENTIONAL FILING HAS BEEN OBSOLETE HERE ON CATALOG FOR CENTURIES, DOCTOR...
THE LIBRARIANS HAD THE WHOLE THING CONVERTED TO A NEW SYSTEM WHERE EVERYTHING IS STORED IN THE FORM OF INFORMATION-ENERGY ACROSS TIME RATHER THAN SPACE.
CATAGORIES 'A' THROUGH 'L' ARE STORED IN THE PAST, 'M' IS THE PRESENT AND EVERYTHING ELSE IS STORED IN THE FUTURE. SAVES A LOT OF SPACE IN TERMS OF SHELVES.
FABULOUS! BRILLIANT! SO WHY ARE THE FHD HERE?
THE SYSTEM'S INFESTED WITH A SUB-ATOMIC TYPE OF BOOKWORM EATING AWAY WHOLE CHUNKS OF ENERGY-INFORMATION, WE'RE TRYING TO FLUSH THEM OUT.
WE USE A POWER SURGE TO DRIVE THE BUGS OUT OF THE SYSTEM INTO OUR TRANSLATION POD, WHICH INCREASES THEIR ATOMIC SIZE SO WE CAN BLAST 'EM.


HMMM... WHAT DO YOU KNOW ABOUT THESE BOOKWORMS? DID YOU LOOK THEM UP IN THE RECORDS?
YUP. THEY'D EATEN THAT BIT FIRST.
COMMANDER LUMSDEN! WE GOT ONE! WE GOT ONE!
THERE'S SOMETHING VERY WRONG ABOUT ALL THIS...
ONE OF THE BOOKWORMS?
ARE YOU SURE, MISS?
THAT'S A ROGER! IT'S IN THE TRAP AND WE'RE ENLARGING IT RIGHT NOW!
RRARGH!
POLICE PUBLIC CALL BOX
I WON'T SAY I TOLD YOU SO, BUT...
OH MY LORD!
OUR LASERS ARE HAVING NO EFFECT, SIR! IT JUST KEEPS GROWING!
ZARK!
THOOM!

TO BE CONTINUED!

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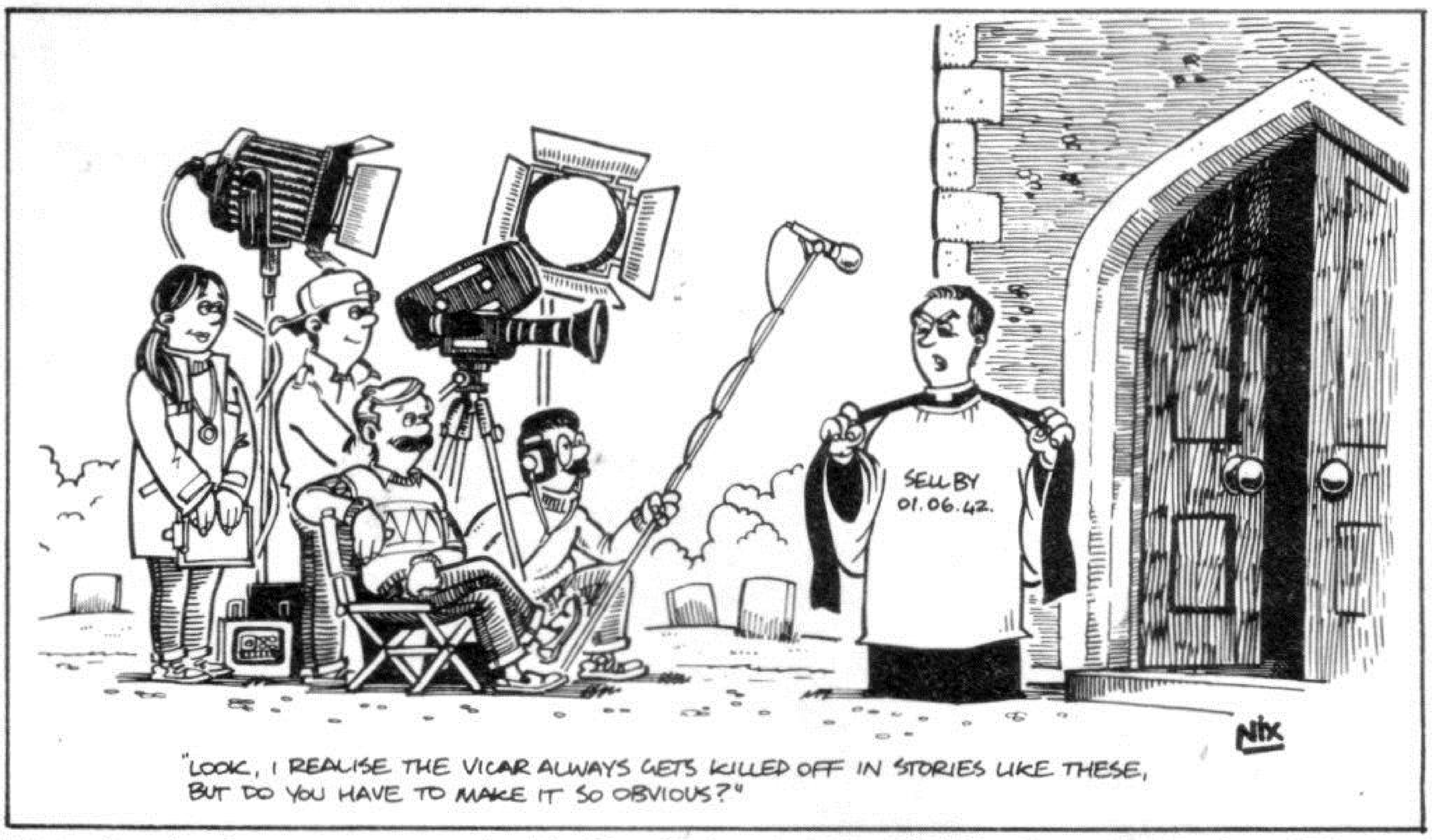
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What would you do to make Doctor Who *a programme for the Nineties? Write in and let us know. A quick reminder that* Marco Polo *is scheduled for our next* Nostalgia *slot, and as it is an old story, if you didn't see it write in and tell us which historical period you would like to see the Doctor have an adventure in, and why.*

INSPIRED

The first ten episodes of Season Twenty-Six have been very good and highly professional. Admittedly, I have always appreciated the series and would have remained loyal to it whatever, but this year I found myself viewing an inspired series – far more so than in the even much vaunted Season Twenty-Five.

The Curse of Fenric has unexpectedly impressed me because I anticipated, as I'm sure had many others, a badly edited and ruined story. It was neither, perhaps due to its cracking good plot, but more so, I feel due to the genuinely brilliant development of its eerie and horrific atmosphere. It rather reminded me of a Stephen King movie! *Curse* was action-packed, benefitted from the excellent guest cast and introduced those grotesque Haemovores, by far the most memorable additions to the monster department since Sil.

Along those lines *Battlefield* also impressed me, again, because I found both the regular cast (the Doctor and Ace) absolutely brilliant. The fine guest stars, such as Jean Marsh contributed much professionalism to the 'look' of the series.

It really is a shame that this will probably be the final season of *Doctor Who.* I cannot, however hard I try, understand why BBC bosses are so indifferent to the series when it is so good . . . the show must go on!

Jenny Briggs,
Birmingham

And it will, as we know . . . but when?

SLEEPING VIEWER?

James Griffiths obviously slept through most of *Battlefield.* I couldn't – I was rivetted!

So we are not told who sent the cry for aid attracting the TARDIS. I for one detest every single point being explained to me, usually by the Doctor via daft questions put by companions. We can assume, with a little imagination that the signal was Excalibur's call, or that the ship in which Arthur lies was programmed by Merlin to call him after a certain time had passed, or if Excalibur's brother sword (carried by Mordred) entered our dimension.

As for 'are they from another dimension?' – yes! The Doctor did mention that several times. What do they want? Think about it! As the Sixth Doctor once said, 'Small though it is, the human brain can be quite effective if used properly'! Do try and pay attention. As for the Doctor's 'passionate desire to murder and terrorise his enemies', there is a moment when he threatens to decapitate Mordred but he is bluffing. It's good you're taken in for a moment, how else could the Doctor hope to convince Morgaine if Mordred were not truly in fear for his life? This is Morgaine of the Fay, Battle Queen and her son – not Winnie the Pooh and Piglet playing Pooh sticks. He knows what they desire. Don't you understand?

Morgaine wants Excalibur to stop Arthur from awakening and leading the Britons to battle and victory against her. She must hold the sword, to prevent the time of restitution, for he must destroy her. She would tear the world apart to get it. Get it?!

To sum up, James – the story made perfect sense to me. In fact, I loved it.

M. Brown,
Tamworth,
Staffs

BEST STORY?

The Curse of Fenric has to be the best Sylvester McCoy story of all. Sheer brilliance dazzled our screens for four weeks without one failure! In Part One, the mystery was established. In Part Two, we saw the stunning army of Haemovores. In Part Three, the threat – Fenric – was revealed. But the best remained to be seen. McCoy and Aldred have easily established themselves as one of the best duos in the entire series. With an excellent cast, superb direction, capital locations and most of all, Ken Trew's perfect period costumes, it was all champion! This was far better than Ian Briggs' debut story and I cannot wait for the novelisation.

Gavin Conmey,
Stamford,
Lincs.

CHARACTER DEVELOPMENT

After seeing **Issue 155** and the poor ratings the first few episodes of *Battlefield* received, and also some of the rather destructive comments made about the same, I had to write and say that I think Season Twenty-Six is fantastic!

I've just seen Part Three of *The Curse of Fenric* – it was a fantastic mixture of action, emotion, suspense and all packed into 25 minutes of ▶

ONE SMALL STEP...

television. I was particularly impressed by the development of Ace's character in this episode. It seemed that suddenly all at once we saw emotions we didn't even know she had. I liked the way she made the Doctor tell her what was happening, instead of being fobbed off with the usual "Later, Ace" we've been used to seeing.

One good thing I saw in **Issue 155** was that Sophie and Sylvester are both returning next year. Roll on Season Twenty-Seven!

S.J. Chadderton,
Littleover,
Derby

Let's hope Sylvester and Sophie do return . . .

STRIP FAN

Nemesis of the Daleks was superb; I adored Lee Sullivan's artwork and the plot was good, too. Let's hope it isn't too long before we see the Daleks in the strip again.

I do feel that it is time you had The Master in a Marvel *Doctor Who* comic strip – I'm sure you could do justice to it and it would be worth the fees involved. Perhaps a story where both Delgado and Ainley regenerations are involved in one titantic six part plot. What do others think?

Tony Amis,
Great Yarmouth

We've no plans to feature the Master in the comic strip at present, Tony – but watch out for Sarah Jane Smith's appearance in Issue 159. *As for the Daleks . . . wait and see!*

CATCHING UP!

I just purchased a copy of **Issue 1**, that's right Issue 1, of *Doctor Who Weekly* and I had to write. I have a subscription to **DWM** and it is amazing to me that this outstanding magazine had such a humble beginning. It has increased in form, content, appearance and quality a thousand fold!!!

Over here in the United States *Doctor Who* has just been "postponed" on my PBS station. I've written on several occasions and they said it was simply too costly to keep running repeats. Therefore, it will be given a hiatus, as they called it, until more new episodes can be purchased. So, as you can see, your magazine is the only means by which I can keep up with the Doctor and his adventures.

I would like to make a suggestion for a future format of the magazine if I may. Why not devote an entire issue of *Doctor Who Magazine* to the TARDIS. This would be very interesting and could show how the interior has changed through the years. Also you could include *The Invasion of Time* in the Archives since most of the action took place inside the TARDIS. I'm sure there is plenty of material for this type of format since the Pertwee years changed the TARDIS almost every show.

Keep up the magnificent work and long live *Doctor Who* and *Doctor Who Magazine.*

Jeffrey Temple,
Hattiesburg, Mississippi,
U.S.A.

PLEASE, STOP!

Last year I sent you an ad for a pen pal (**Issue 149**). Could people please stop writing now? I thought after six months people would get the idea that I had got plenty of answers but I am obviously wrong!

Stephanie Winn,
Victoria,
Australia

SEVEN DAVROS MODEL WINNERS

The following readers were the first out of the hat in our 'Spot the Difference' competition, which we ran in **Issue 152:** Alan Smith, Sillerby, Leicester; Julia Dawn Hippsley, Glynneath, South Wales; Daniel Cormack, London; and Giles Tilley, Bookham, Surrey. Congratulations!

ADDITIONAL INPUT

Issue 155, Episode Guide: Pennant Roberts directed this aborted six-parter, not Kenny McBain.

Issue 156, Location Guide: the photographs from *Battlefield* on Page 18 were taken by Stuart Hill.

DATA COILS PERSONAL

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HEATHER McKAY 30 Deloraine Str., Wavell Hts, Brisbane, Queensland Australia 4012. 18, seeks British and American pen pals – likes Hartnell, Troughton and McCoy.

MALCOLM McLINDON 56 Birkenside, Gorebridge, Midlothian EH23 4JD. 18, likes *Who* and *Space 1999.* Seeks someone of similar age and interests.

LINDA SPECKING 310 Concord Cir Papillon NE, USA G8128. 17, likes art, writing, fantasy books, Shakespeare, music. Seeks fans of any sex, any place in the world particularly of Peter Davison.

ALAN WARNER 24 Midlow Road, Elizabeth Downs, South Australia 5113. 30, especially likes Troughton era, *Star Trek* and most other SF series/movies.

CLUBS, EVENTS, 'ZINES

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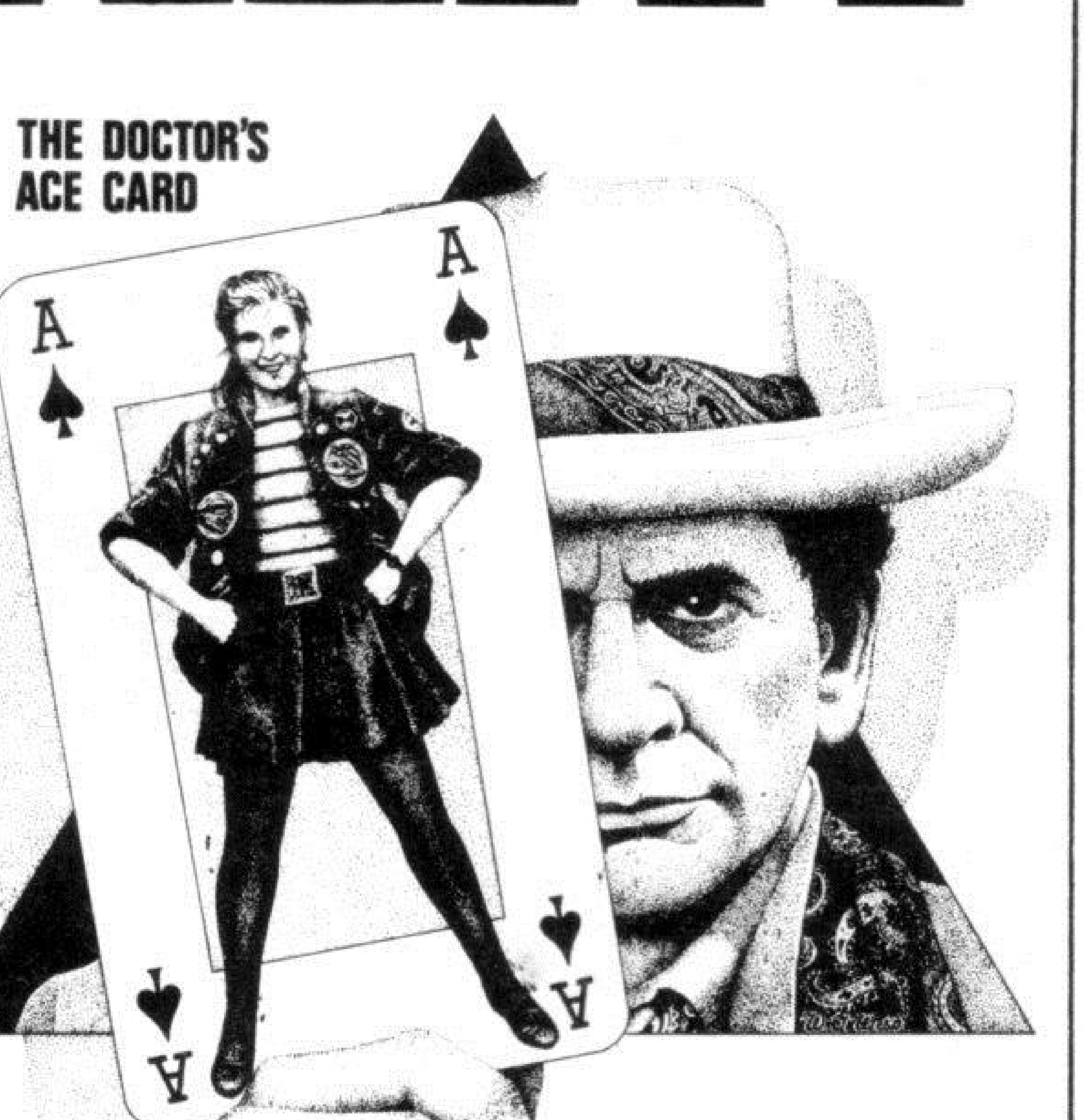

Next Issue: **Bill Strutton, Marc Platt, Dinsdale Landen, Off the Shelf, *Hunger from the Ends of Time* – and much more! That's *Issue 158*: on sale 8th February. Be there or be rubber!**

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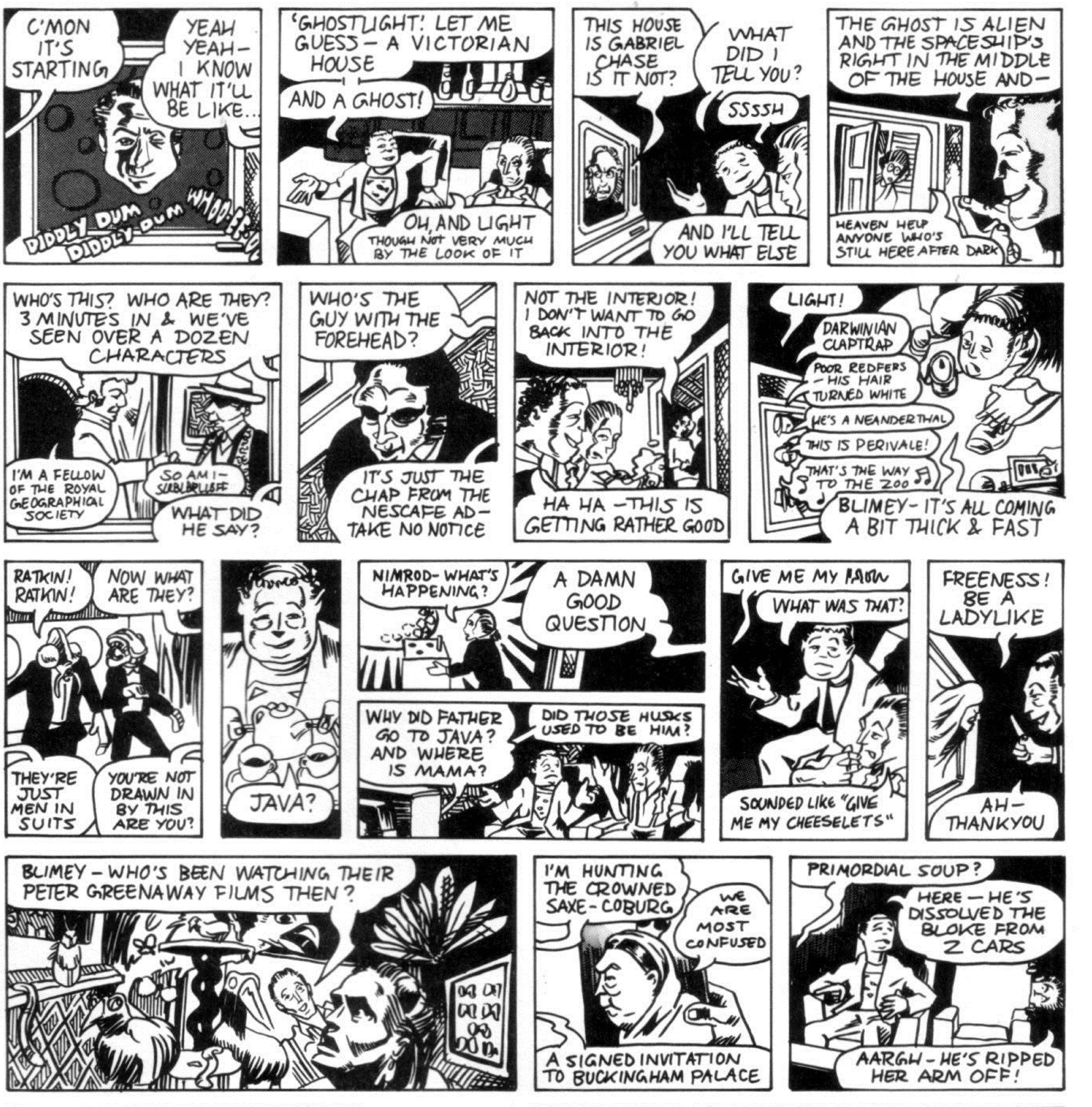
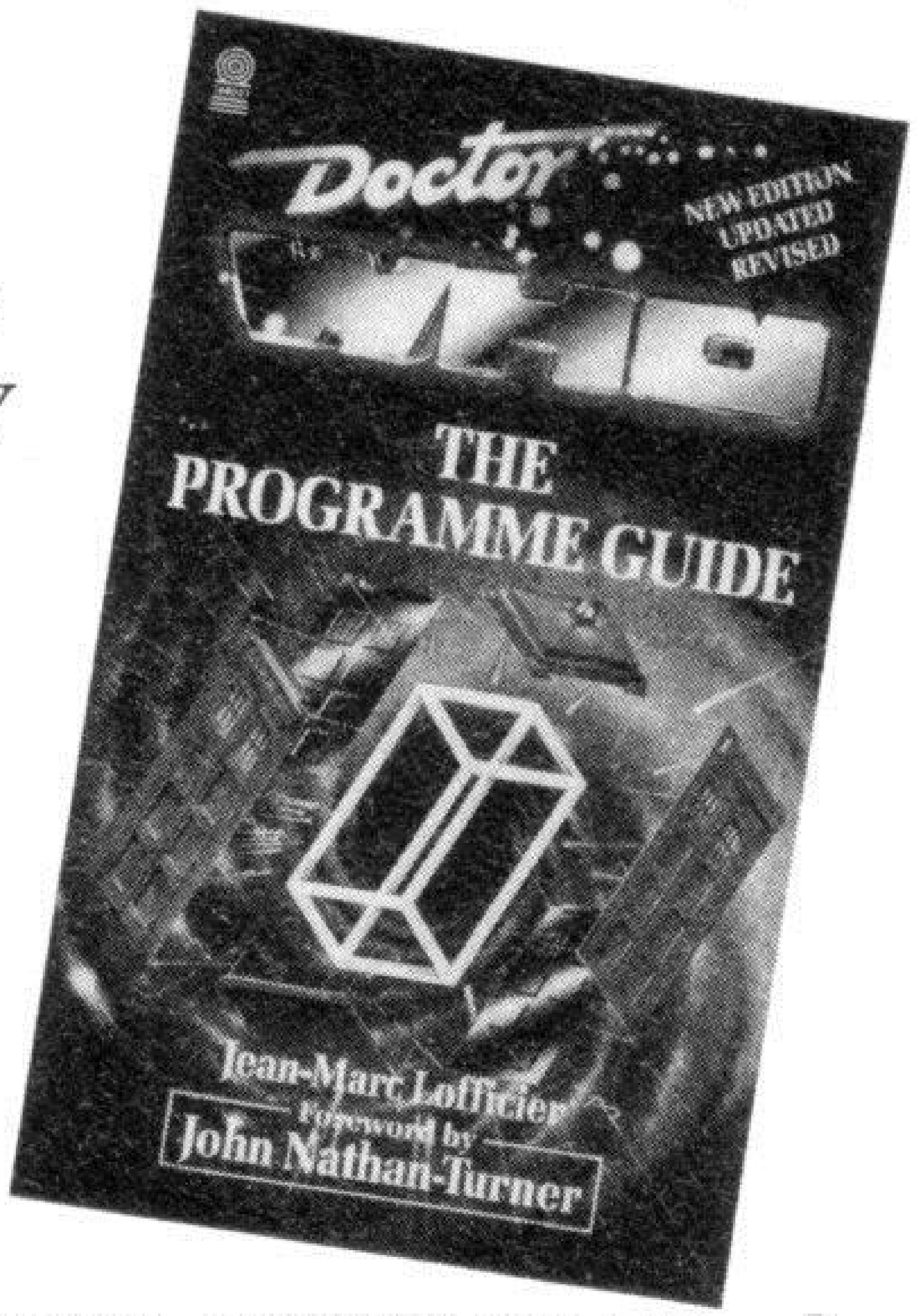

C'MON IT'S STARTING
YEAH YEAH – I KNOW WHAT IT'LL BE LIKE...
DIDDLY DUM DIDDLY DUM WHOO-EE-OO
'GHOSTLIGHT'. LET ME GUESS – A VICTORIAN HOUSE
AND A GHOST!
OH, AND LIGHT THOUGH NOT VERY MUCH BY THE LOOK OF IT
THIS HOUSE IS GABRIEL CHASE IS IT NOT?
WHAT DID I TELL YOU?
SSSSH
AND I'LL TELL YOU WHAT ELSE
THE GHOST IS ALIEN AND THE SPACESHIP'S RIGHT IN THE MIDDLE OF THE HOUSE AND –
HEAVEN HELP ANYONE WHO'S STILL HERE AFTER DARK
WHO'S THIS? WHO ARE THEY? 3 MINUTES IN & WE'VE SEEN OVER A DOZEN CHARACTERS
I'M A FELLOW OF THE ROYAL GEOGRAPHICAL SOCIETY
SO AM I – SURBLBRLUFF
WHAT DID HE SAY?
WHO'S THE GUY WITH THE FOREHEAD?
IT'S JUST THE CHAP FROM THE NESCAFE AD – TAKE NO NOTICE
NOT THE INTERIOR! I DON'T WANT TO GO BACK INTO THE INTERIOR!
HA HA – THIS IS GETTING RATHER GOOD
LIGHT!
DARWINIAN CLAPTRAP
POOR REDFERS – HIS HAIR TURNED WHITE
HE'S A NEANDERTHAL
THIS IS PERIVALE!
THAT'S THE WAY TO THE ZOO
BLIMEY – IT'S ALL COMING A BIT THICK & FAST
RATKIN! RATKIN!
NOW WHAT ARE THEY?
THEY'RE JUST MEN IN SUITS
YOU'RE NOT DRAWN IN BY THIS ARE YOU?
JAVA?
NIMROD – WHAT'S HAPPENING?
A DAMN GOOD QUESTION
WHY DID FATHER GO TO JAVA? AND WHERE IS MAMA?
DID THOSE HUSKS USED TO BE HIM?
GIVE ME MY PAOW
WHAT WAS THAT?
SOUNDED LIKE "GIVE ME MY CHEESELETS"
FREENESS! BE A LADYLIKE
AH – THANKYOU
BLIMEY – WHO'S BEEN WATCHING THEIR PETER GREENAWAY FILMS THEN?
I'M HUNTING THE CROWNED SAXE-COBURG
WE ARE MOST CONFUSED
A SIGNED INVITATION TO BUCKINGHAM PALACE
PRIMORDIAL SOUP?
HERE – HE'S DISSOLVED THE BLOKE FROM Z CARS
AARGH – HE'S RIPPED HER ARM OFF!
THAT MUST BE THE MOST BRILLIANT DR WHO STORY EVER!
DID YOU FOLLOW IT?
WICKED
er – COLLECTORS – EVOLUTION – um PYGMALION – er – EMPIRE – er – GOLLUM – LIGHT – er...
KLIK
TUT
WELL OF COURSE..
YOU MEAN YOU'VE FIGURED IT OUT?
NOT QUITE – BUT I'M SURE IT'LL ALL BE EXPLAINED IN PART FOUR
Gallifrey Guardian
KEV F + STANTON



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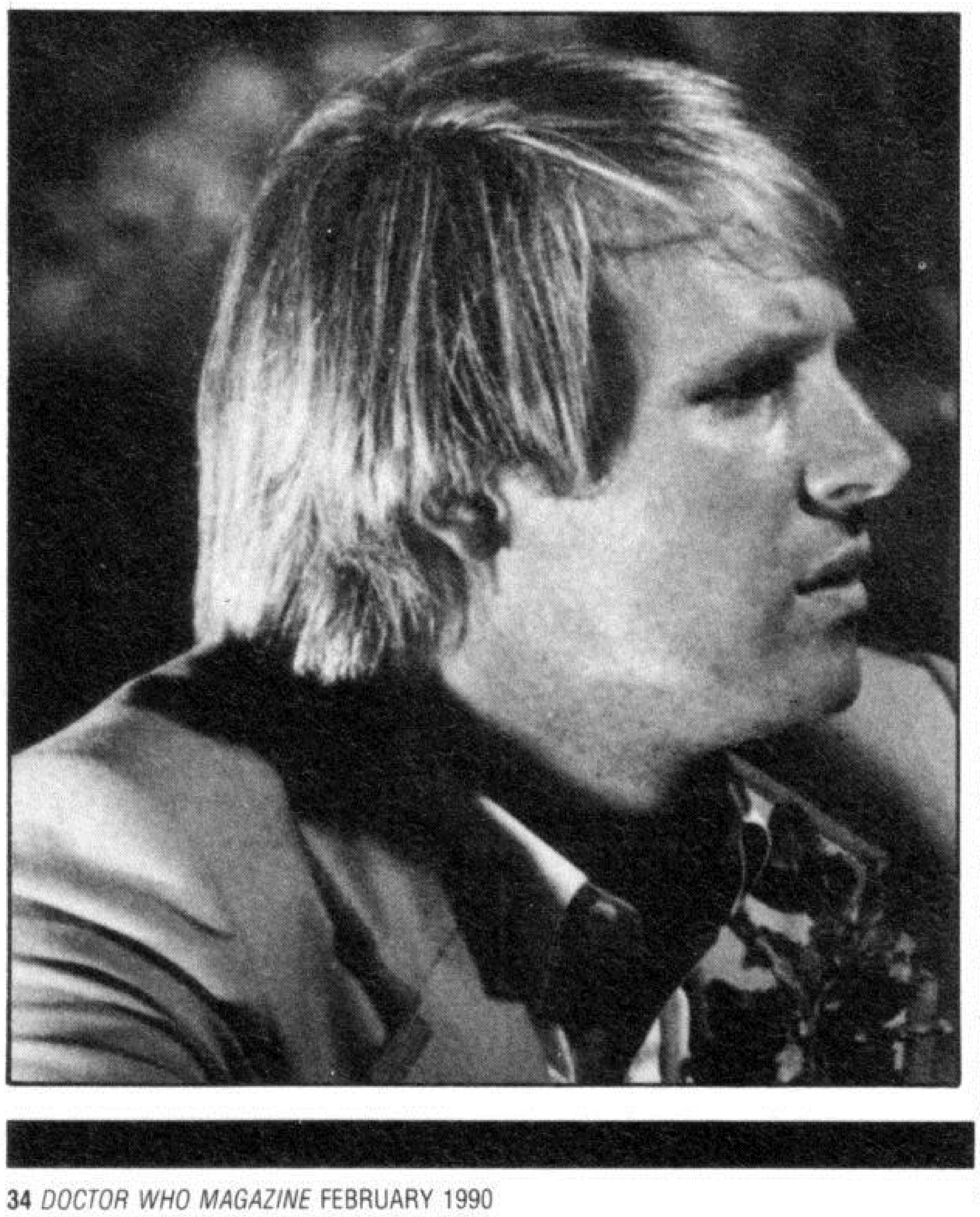

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OFF THE SHELF

REVIEW'89

Gary Russell looks back on an eventful year in the world of *Doctor Who* books, and takes a few tentative steps into 1990 . . .

TWELVE PRODUCTIVE MONTHS

1989 proved an eventful year for the world of *Doctor Who* in print. We gained some top class books from the range of Target novelisations, joined at the latter end of the year by Titan's script books. Amongst these WH Allen (Target's parent company) issued the latest – and thankfully apparently last – large hardcover volume by Peter Haining, and another offshoot of the company, Star, issued a further series of reprints in their *Doctor Who Classics* range. To top this off, Comet Books (yet another subsidiary of WH Allen) issued the softcover versions of two previous Peter Haining books (probably the weakest of his output) *The Doctor Who File* and *The Time Traveller's Guide*.

January 1989: The new year got off to a quite dismal start. At the time when *The Greatest Show In The Galaxy* was bringing the viewers back to their tv screens, so Target were driving readers away from the library by releasing *Delta and the Bannermen* by Malcolm Kholl. Not even Alister Pearson's splendidly colourful cover could help save such uninspired writing and, frankly, Target editing! Not only did the cover spine claim that Delta was up against a mere one Bannerman, but according to the internal production credits, Chris Clough had nothing to do with it (he should wish!) but *EastEnders* executive producer Michael Ferguson directed the show!

Adding insult to injury, Comet released the latest in their softcover range – Peter Haining's worst book, *The Doctor Who File*. As always, the inside blurb told you this was an original WH Allen first edition, and they are now traceable in all good WH Smith's knocked down to about £2.99 to clear!

THE WAR MACHINES

February: Alister Pearson and Graeme Wey joined forces to knock up a splendid cover for Ian Stuart Black's last *Doctor Who* novel, *The War Machines*. A brilliant book as well – the last long since departed former editor and novelist Nigel Robinson had a hand in. He suggested to Black that he work Ian Chesterton into the opening chapters, to explain the acceptance of the Doctor by Professor Brett and company (one of several loopholes in the story). The book was further enhanced by the author changing the War Machines themselves, making each of them different in appearance and even giving one a degree of sentience! Great book, long overdue.

March: 1989 must be the only year that Terrance Dicks did not have a new *Doctor Who* novel published. As if to make up for this, Star Books stuck out some more of their Classics complete with glossy reflective silver covers (it is twenty-five years of *Doctor Who* after all . . . almost!) This month saw *The Mind of Evil* teamed up with *The Claws of Axos* and *The Dæmons* (by Barry Letts) coupled with *The Time Monster*. All good vintage Target material – especially the Letts novel.

Dragonfire, Ian Briggs' first excellent book based on his first excellent tv script with Alister Pearson's excellent cover, the first with the excellent Ace pictured, also arrived in March. It was excellent. I think those on the 7.33 to London Bridge gathered that it was excellent as well!

April: When I interviewed Eric Saward about *Attack of the Cybermen,* he was quite adamant it would be his last. So far there are no indications that he has relented over his two "missing" Dalek books, so it seems to have been Saward's swansong from the world of *Doctor Who.* Quite a nice way to leave, though – the first half of the book is terrific. One of my favourite fan artists, Colin Howard, did the cover and very good it was too. So why hasn't he done any more, Target?

Comet blazed back into action with *The Time Traveller's Guide,* the softcover version of Peter Haining's much vaunted rehashing of all his previous works. Likewise, Lewisham WH Smith's are doing it for £2.99 (approximately £2.98 over-priced, methinks).

May: The most important month ever for Target sine June 1973, when they started the ball rolling, releasing the first ever novelisation of something that wasn't on television. Ex-producer Graham Williams penned a rematch between the Doctor and The Celestial Toymaker for the aborted season twenty-three. Michael Grade opened his mouth . . . and rest is history.

Instead of *The Nightmare Fair* on television with Michael Gough reprising his role as The Toymaker, we got *The Mysterious Planet* with Joan Sims. We were conned, as this brilliant little novel proved. Graham Williams' writing was crisp, his characterisations spot on and Alister Pearson's imaginative cover apposite.

Star released two more *Classics* (the only books whose covers steam up in the bath!), a quartet of Terrance Dicks this time. *The Seeds of Doom* joined forces with *The Deadly Assassin,* whilst Leela debuted in *The Face of Evil* and also teamed up in *The Sunmakers.*

June: Sometime around here, Peter Darvill-Evans joined the ever-growing list of *Who* editors at Target.

Sadly, just as he arrived, ***Mindwarp*** was unleashed on an unsuspecting public. Never mind, Peter, no one can blame you for it. Philip Martin blames Eric Saward for the whole thing – fine, but what a waste of an opportunity to put it all to rights. Adding insult to injury – would Peri really return to Earth as manager to Yrcanos the all-in wrestler?!

July: If summer got off to a bad start, it picked up from here on. Earlier in the year, America had seen the publication (from St. Martin's Press) of John Peel and Terry Nation's *Doctor Who and The Daleks Book.* exactly whose is the fault that this book is so bad remains unclear – but I suspect Peel the least. His track record, both as a literate and inquisitive follower of the programme, plus his previous magazine successes in the States, really points that finger squarely at the publishers. They don't seem to have had any idea what they wanted. As a result of their collaboration, Nation allowed John to novelise his three Dalek stories as yet unpublished by Target.

The Chase came first, with its cluttered but attractive cover by Alister ▶

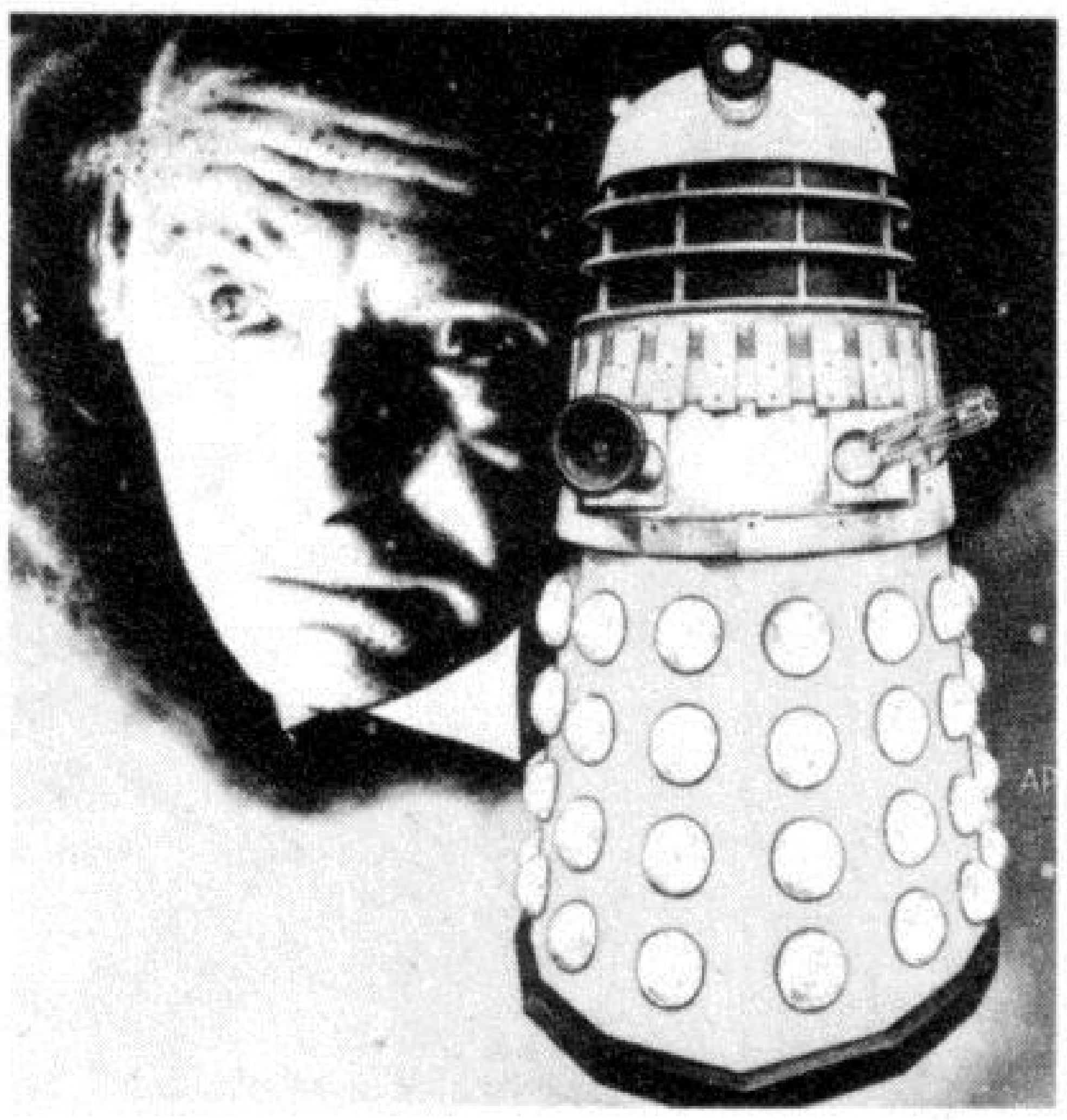
Pearson (who else!) Purists are always first to leap up and down when a novelist (more often than not the original scriptwriter themselves) makes sweeping changes and the book-story is not identical to the tv-story. Personally I applaud that decision wherever it happens (purists can stick to Titan's script books for accuracy), and this doubles when tripe like *The Chase* gets transformed into such a highly original, fluid and exciting book as this. Already the links were being formed to lead into Peel's next excursions into print . . .

August: Back to the unmade twenty-third season again, and Target's second "Missing Stories" book. This one was by experienced tv drama writer and Secretary of the Writers' Guild Wally K Daly, entitled *The Ultimate Evil* – a title almost reused in the transmitted season. This story was very "traditional", but with elements that drew the most astonishing parallels with its replacement, *Mindwarp*! How Daly didn't demand some kind of recognition from script editor Eric Saward is beyond me – the two stories possess such similar situations and incidents that the odds of coincidence must be millions to one. Unlike *Mindwarp,* this book is well written and paced, if a mite hurried at the climax, and good fun. Again our old chum Alister did the cover – very colourful and slightly childish, suiting the character Mordent perfectly.

September: John Peel was back with *The Daleks' Master Plan Part One: Mission To The Unknown.* Jolly brilliant it was, too. Full of detail, full of life and full of everything that made the Daleks so popular in the 1960s. One could visualise everything – if ever a *Doctor Who and the Daleks* film was to be made, here's the story! Great characters, especially Bert Vyon and Sarah Kingdom, and of course, Mavic Chen. There were panoramic descriptions of the different planets and, starting the whole things off, a different but necessary ending for Donald Cotton's *The Myth Makers* story. Terrific stuff.

Titan Books, whom we all believed had given up on *Doctor Who,* re-emerged with their *Doctor Who – The Scripts,* edited once again by John McElroy. First up was Gerry Davis' *Tomb of the Cybermen* – great script anyway, so what more needs to be said. Titan of course could take a little more care with their cover blurb ("script writer Victor Pemberton" indeed!) but Tony Clark's wonderful Cyber-pic, in the style of Dave McKean, who did *The Tribe of Gum,* makes up for all shortcomings.

October: If *The Chase* was the hors d'oeuvre, *Mission To The Unknown* the main course, then John Peel's third Dalek tome, *The Daleks' Master Plan: The Mutation of Time* was the sherry trifle, liqueur coffee and minty wafers all rolled into one! Flawless (helped no end I'm sure by Alister Pearson's best-ever cover) and adorable, the novel was a masterpiece. Even the dreadful *Feast of Steven* episode looked good in this book – and that's saying something! The news that Mr. Peel is planning to write David Whitaker's stories, *Power of the Daleks* and *Evil of the Daleks,* makes those two



probably the most eagerly anticipated of all future novels.

November: Winter approaches and one year after it was transmitted, the adaptation of *Silver Nemesis, Doctor Who*'s twenty-fifth anniversary story, hit the stands. The first twenty-fifth season novelisation, it was not an auspicious start, despite another excellent cover (guess who drew that!) John Peel's novelisations improved on the original, putting in new stuff – or in the case of *The Chase,* stuff dropped in production. *Silver Nemesis* suffered the most on screen last year in the scissor department, making way for superfluous "fun" scenes with mentally defective Americans, vocally defective skinheads and motively defective corgis. The novelisation could have been far truer to the original script, but it proved a missed opportunity to make something out of material that was not exactly inspiring in the first place. Dodo of the year for me, if not the entire 140-odd books so far published.

Titan came up with the goods once again – the delayed *Talons of Weng-Chiang* and the topical *The Daleks* scripts. Again, in the latter's case, Tony Clark's art was put to great use – best Titan cover so far – and for those used to David Whitaker's novel, or the tacky Sixties movie – then this is the perfect remedy. Easy to see why Terry's little tin pepperpots took off (especially if you've bought the BBC Video as well) – now then Titan, what's next?

December: Rounding out a relatively good year for WH Allen came another damp squib, *The Greatest Show In The Galaxy;* not as good in print as on television, but certainly not the worst book of the year. As with *Paradise Towers,* Stephen Wyatt writes very bittily – it looks as if certain sections were done before the preceding and subsequent scenes. Nice cover though (AP again! – Does this man ever rest?) I'm sure it made an ideal stocking filler for Christmas – nothing too demanding, an easy read over a can of lager or glass of sherry after Miss Marple and Del and Rodney have done their stuff on Christmas Day.

1990 . . . and . . ? The early part of the next year looks promising, with Terrance Dicks showing us in his final two flings for Target his opposing poles of writing: an excellent adaptation of *Planet of Giants* and a rather wet *The Space Pirates.* Season Twenty-Five is rounded off with Graeme Curry's exciting adaptation of *The Happiness Patrol* and Ben Aaronovitch turning in possibly the greatest Target novel of all time, *Remembrance of the Daleks.*

On the special front, Target have already released Jean Marc L'Officier's revitalised *Programme Guide* and he's in the process of writing a follow-up, a *Doctor Who Index,* which is based on Volume II of his original episode guide, but this will not see the light of day until 1991.

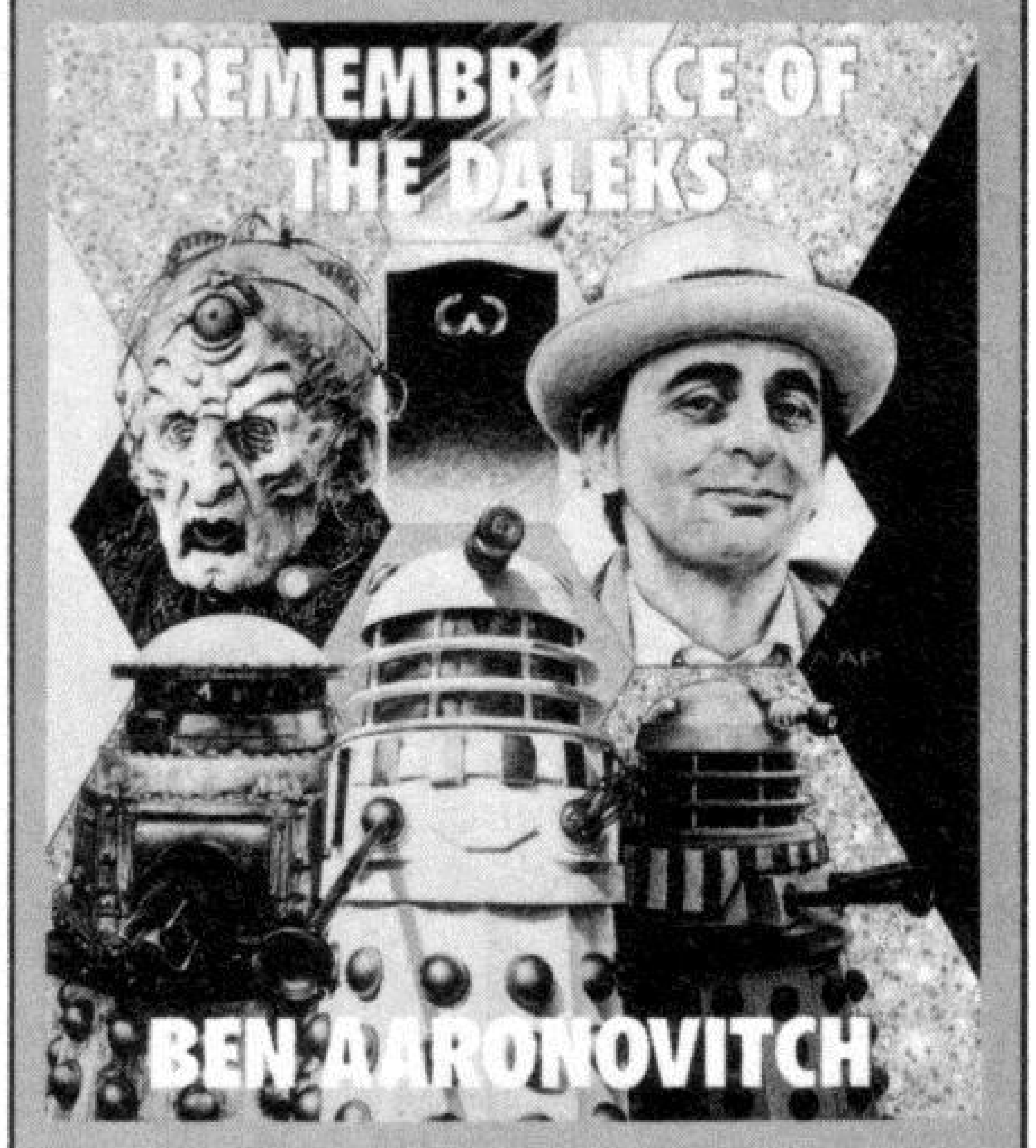
Target have no plans at this stage to release a British version of John Peel's *Doctor Who and the Daleks* but a softcover of a 'highly regarded' *Who* hardback book is in preparation. Titan might manage to get another three script books out. Once the two remaining Dalek stories are novelised, though . . . well, who knows what is next. There is to be a two-month gap between the release of *The Curse of Fenric* and the next novels, but the range will continue. Target also hope to produce a range of new, totally original books, with stories based on the Seventh Doctor and Ace. These would feature stories not seen on tv, but follow directly on from events in Season Twenty-Six.

Perhaps they'll also go back and pick up slightly older "Missing" Stories (bet we never see *Shada*), but I doubt we'll ever get either Douglas Adams or Eric Saward to finish off their canons. By the end of 1990, we will hopefully have complete runs of Hartnell, Troughton and McCoy to join the already complete Pertwee list, but the two Bakers and Davison look very far off indeed. Never mind, maybe now is the time to pick up Terrance Dicks' adaptation of *An Unearthly Child* and start from the very beginning . . .

◆

1990 – TARGET'S CURRENT SCHEDULE

January – ***Planet of Giants***
February – ***The Happiness Patrol***
March – ***The Space Pirates***



April – ***Remembrance of the Daleks***
May – ***The Curse of Fenric***
(The following schedule is still at its early stages and may be subject to change)
August – ***Mission to Magnus***
September – ***Battlefield***
October – ***Ghost Light***
November – ***Survival***
December – ***The Pescatons***

MATRIX DATA BANK

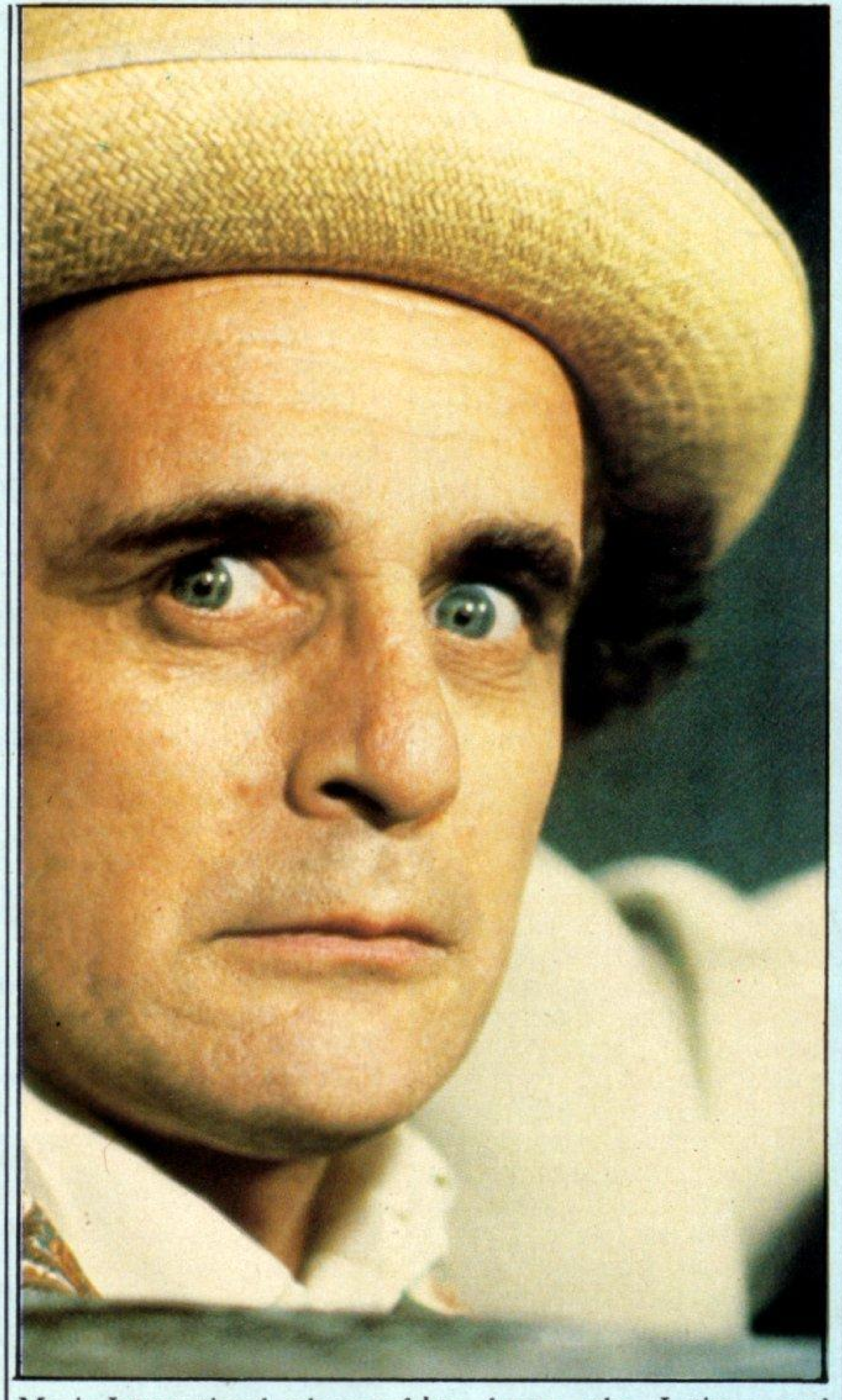
Welcome to a bumper instalment of the Databank this issue as we break the one-page barrier once again. Continuing questions concerning the current season, this month we have one from *Ghost Light*. (We will actually be devoting a Data Bank to questions on the twenty-sixth season in a few issues' time, so if you have any questions please write in.) Philip Lawrence, from Erith in Kent, has written to ask about the song that Gwendoline was playing and singing on the piano in Part One. He wants to know who wrote and composed the song and what the words were. He was unable to hear them because of the dialogue.

The song was not written especially for the story as some people thought. It is actually a genuine Victorian parlour song from circa 1883 and was written and composed by J. F. Mitchell. The song requirements were given by the author, Marc Platt, to the BBC's music archive and they came up with the piece.

For the recording, the piano was played by a session musician and Katherine Schlesinger pretended to play on screen while singing the words. The song actually has three verses and a chorus, but only the first verse was used. The words are as follows:

I don't know what there is about my figure or my style,
That every time I walk abroad the passers-by would smile.
I lost myself in Kensington about a week today.
I asked a cab man my way home when to me he did say

Chorus:
That's the way to the zoo.
That's the way to the zoo.
The monkey house is nearly full but there's room enough for you.
Take the bus to Regent's Park, make haste before it shuts.
Next month I will come and bring you such a lot of nuts.
(Repeat Chorus)



Philip also asks if there are any plans to release any of the incidental music from the season commercially. The answer here has to be no, there are no plans currently afoot; however with the Metro Music International release of the *Variations on a Theme* EP, which features music from Mark Ayres, Dominic Glynn and Keff McCulloch, the possibility of more releases should not be ruled out. Certainly Mark Ayres is very keen to see his material released at some point in the future.

SIMULTANEOUS TRANSMISSIONS

In the latest pile of letters were three postcards. All three were identical and two were postmarked Bromley on the same day. All three also ask similar questions . . . However they are all from different people. As we have space this issue, I'll tackle them one by one. The first is from David Turner, who wants to know who Latimer and Patterson were from the Pertwee story *Inferno*. In terms of actors, Latimer (and his parallel world counterpart) was played by David Simeon and Patterson was played by Keith James. In terms of plot, Private Latimer was the UNIT soldier whom the Doctor meets outside his hut in Episode One (in the novel this character has become Private Wyatt), and Patterson was Sir Keith Gold's driver on the trip to London which ended with an accident.

MYSTERY PLACE

Simon Waschke from Strathaven in Scotland writes to ask about the 'mystery place' revealed on page 95 of the 1976 *Doctor Who and the Daleks Omnibus* published by Artus Books, the site of a secret Dalek base. He wants to know where this place was. When the blocks are assembled, a picture of Tower Bridge in London is revealed.

MAN OF MANY PARTS

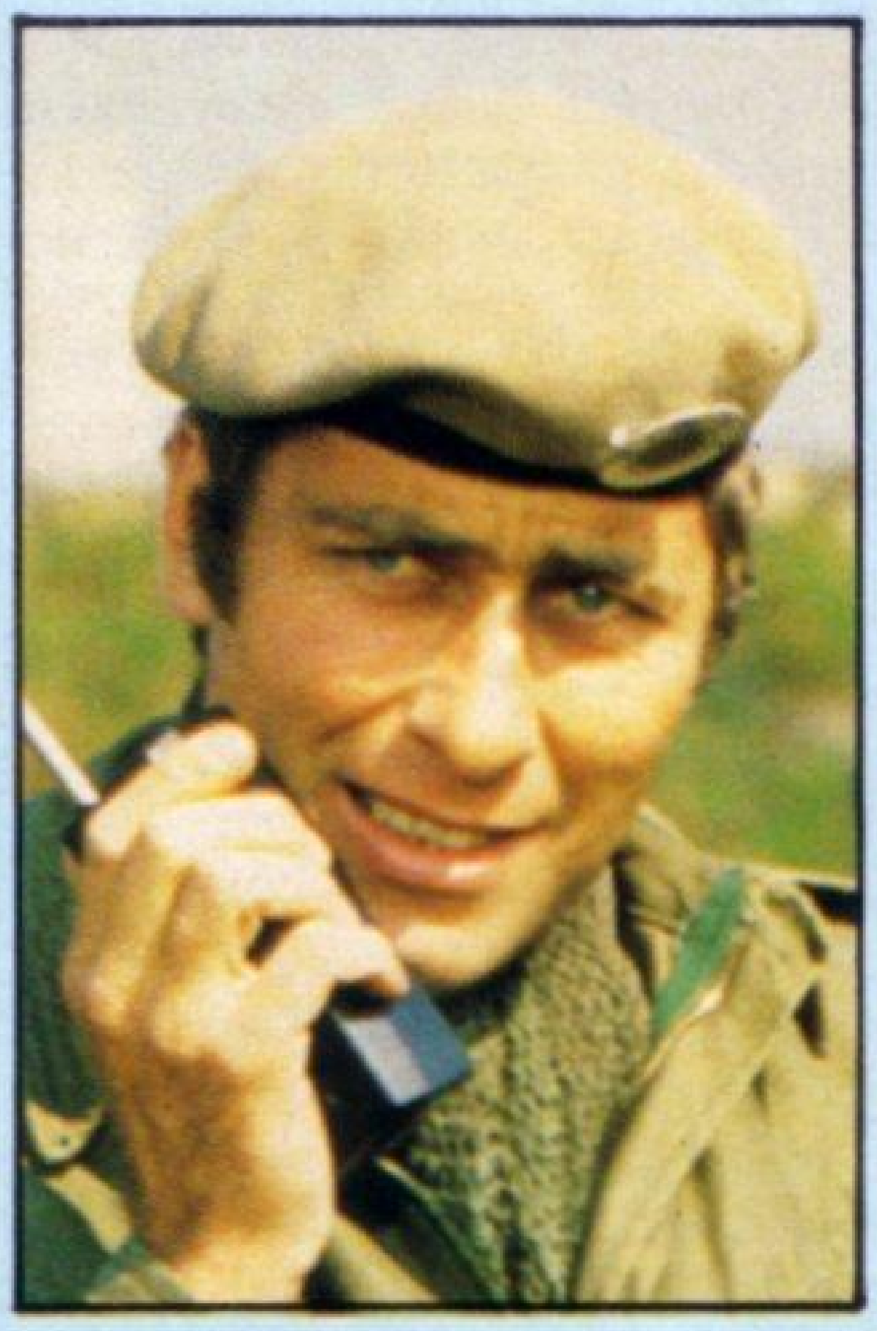
On to the second postcard now, Charles Havers wants to know which parts Cy Town has played in *Doctor Who*. His association with the programme goes right back to the first Pertwee adventure, *Spearhead from Space*, in which he was an extra, and the rest of his *Doctor Who* career is as follows: *Doctor Who and The Silurians* (Technician), *Inferno* (Technician), *The Mind of Evil* (Medical Offcier, Prisoner/Audience), *The Three Doctors* (Gell Guard), *Frontier in Space* (Dalek Operator), *Planet of the Daleks* (Dalek Operator), *Invasion of the Dinosaurs* (Army Soldier, Soldier in Norton's Patrol), *Death to the Daleks* (Dalek Operator), *Genesis of the Daleks* (Dalek Operator), *Revenge of the Cybermen* (Vogan), *The Android Invasion* (Villager), *Masque of Mandragora* (Walk On), *The Invisible Enemy* (Walk On), *The Sun Makers* (Walk On), *Destiny of the Daleks* (Dalek Operator), *Castrovalva* (Castrovalvan Man/Warrior), *Enlightenment* (Guest Gambler), *Resurrection of the Daleks* (Dalek Operator), *Revelation of the Daleks* (Dalek Operator), *Remembrance of the Daleks* (Dalek Operator), *The Happiness Patrol* (Execution Victim) and *The Curse of Fenric* (Haemovore).

*SPEARHEAD*ED QUESTION

David Evans from Preston also has a question about *Spearhead from Space*. He thinks he has spotted John Levene playing a UNIT soldier called Hawkins, in the scene where the Brigadier and Captain Munro are in the Hospital grounds looking at the meteor fragments. The Brigadier asks for it to be taken back to the lab and Hawkins does this job.

I have no credit for who played the elusive Private Hawkins, but it definitely was ▶

not John Levene. Incidentally, Paul Darrow played Captain Hawkins in the following story, *Doctor Who and The Silurians*. This trend of John Levene-spotting seems to be spreading; next thing you know, people will be saying that they have seen him working in the Marvel offices . . !



GORMANROLES

Back to our third postcard this time from Hans Muller (of Bromley?!) who asks what roles Pat Gorman has played on *Doctor Who*. Here goes . . . *The Dalek Invasion of Earth* (Extra), *Mission to the Unknown* (Planetarian), *The Myth Makers* (Double for Achilles, Guard), *The Massacre* (Guard), *The War Machines* (Walk On), *The Highlanders* (Seaman), *The Abominable Snowmen* (Warrior Monk), *The Enemy of the World* (Extra), *The Invasion* (Cyberman), *The Seeds of Death* (Technician), *The War Games* (Military Policeman), *The Silurians* (Silurian, Silurian Scientist), *The Ambassadors of Death* (Technician), *Inferno* (Primord), *Terror of the Autons* (Auton Leader), *Colony In Space* (Long, Primitive), *The Dæmons* (Villager/Coven Member), *Day of the Daleks* (Extra), *The Sea Devils* (Sea Devil), *The Three Doctors* (Soldier), *Frontier in Space* (Sea Devil), *The Green Death* (Security Guard), *Invasion of the Dinosaurs* (UNIT Corporal), *The Monster of Peladon* (Guard), *Planet of the Spiders* (UNIT Soldier, Villager), *Robot* (Guard on Gate), *Genesis of the Daleks* (Thal Soldier), *Revenge of the Cybermen* (Cyberman), *The Seeds of Doom* (Guard), *Masque of Mandragora* (Soldier), *The Deadly Assassin* (Guard), *The Invisible Enemy* (Infected Medic), *The Ribos Operation* (Levithan Guard), *The Armageddon Factor* (Pilot), *City of Death* (Thug), *Warriors' Gate* (Gundan), *The Keeper of Traken* (Foster M), *Time-Flight* (Walk On), *Enlightenment* (Striker's Crew), *The Caves of Androzani* (Soldier), *Attack of the Cybermen* (Cyberman, Work Party on Telos).

COVER-UP

Finally, some questions from Mark and John Henderson, from Colne in Lancashire. First of all, who was the cover artist on the Target novel of *The Mind of Evil*? According to the **DWM Summer Special 1986** it was Andrew Skilleter, but in **DWM 97** it says it was by Mark Bentham. The former is correct (the picture actually appears in the 1988 calendar from Who Dares) and the mention in **Issue 97** was a glitch – sorry.

The photograph accompanying **Issue 154**'s episode guide also caused Mark and John some consternation – where is it from? It is actually not from *Doctor Who* at all; however it was taken during one of the recording sessions for the 100th story, *The Stones of Blood*. The charred and emaciated fellow fell out of a cell opened by the Doctor as he was looking for Romana and the console thing at which it is sitting was one of the control panels for the spacecraft. The photo was set up by Visual Effects Designer Mat Irvine and taken by a visitor to the set during that session, and was not a cut scene as suggested last issue.

Mark and John also ask who the cover artist was for the 1975 White Lion re-prints of the three Hartnell books, *The Daleks, The Zarbi* and *The Crusaders*. These hardbacks were notable in that the covers featured Tom Baker as the Doctor. Unfortunately I have no idea who the artist was – s/he is not credited on the jackets, so unless anyone out there can help, this one will remain a mystery.

That's all for this column. Please keep those questions rolling in, especially about the new season, and I'll see you next time.

If you have any questions about *Doctor Who*, send them to David Howe, Matrix Data Bank, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Sorry, personal replies are IMPOSSIBLE.

FURTHER ADVENTURES IN EATING OUT

Continuing the saga of the Doctor eating, this issue we concentrate on the Tom Baker years to the present day. Jelly babies have not been included below but see Issue 145 for a listing of their appearances!

Tom Baker:

***The Android Invasion* (episode 1) – The Doctor swigs at some ginger pop.**

***The Brain of Morbius* (episode 1) – The Doctor accepts a meal from Solon but his wine is drugged.**

***The Stones of Blood* (episode 1) – The Doctor has a glass of wine when he visits DeVries.**

***The Androids of Tara* (episode 1) – The Doctor, Farrah and Zadek are drugged by wine at Reinart's hunting lodge.**

***City of Death* (episode 1) – The Doctor and Romana stop off at a cafe.**

***Shada* – Tea and biscuits are a constant feature of Chronotis' rooms.**

***State of Decay* (episode 21) – The Doctor and Romana have wine with the Three Who Rule.**

***Warriors' Gate* (episode 3/4) – The Doctor attends the Tharils' banquet.**

***Castrovalva* (episode 3) – The Doctor has a meal with the Portreeve.**

***Four to Doomsday* (episode 1) – The Doctor has a meal with the Ethnic Group representatives.**

***Black Orchid* (episode 1) – The Doctor has a cold lemonade at Cranleigh Hall.**

***Mawdryn Undead* (episode 2) – The Doctor takes tea with the Brigadier.**

***Enlightenment* (episode 1) – The Doctor and Tegan join Striker for dinner.**

***Enlightenment* (episode 3) – The Doctor and Tegan attend the banquet on the Buccaneer.**

***Planet of Fire* (episode 1) – The Doctor is drinking in a cafe in Lanzarote.**

***The King's Demons* (episode 1) – The Doctor and Tegan attend a banquet.**

***The Caves of Androzani* (episode 2) – The Doctor and Peri are brought food, whilst held captive, by the real Salateen.**

***The Two Doctors* (episode 3) – The Doctor and Shockeye have a huge meal in Seville, which they are then unable to pay for.**

***The Trial of a Timelord* (episode 14) – The Doctor is put on a carrot juice diet by Mel.**

***Delta and the Bannermen* (episode 1) – The Doctor eats an apple in the camp restaurant.**

***Remembrance of the Daleks* (episode 2) – The Doctor has a late night tea at Harry's cafe.**

***Remembrance of the Daleks* (episode 3) – The Doctor has lunch at Harry's cafe.**

***The Greatest Show in the Galaxy* (episode 1) – The Doctor and Ace eat some exotic fruit to convince the Stalls Lady that they are not weirdos.**

***Battlefield* (episode 1) – The Doctor orders a glass of water at the pub.**

Thanks to Andrew Pixley for his assistance. Obviously with any piece of detailed research, errors and omissions are almost always bound to creep in. Please write and let us know if you feel there are occurrences we have missed.

EPISODE GUIDE

SEASON 19: PETER DAVISON

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
5Z	**CASTROVALVA** by Christopher H. Bidmead Dir: Fiona Cumming S.E.: Eric Saward	4	Christopher H. Bidmead	90			4.1.82 12.1.82	New opening title sequence. Derek Waring played Shardovan. In Britain, programme schedule changed, moving from the traditional Saturday tea time slot into midweek, early evening schedules.
5W	**FOUR TO DOOMSDAY** by Terence Dudley Dir: John Black Executive Prod: Barry Letts S.E.: Anthony Root	4	Terrance Dicks				18.1.82 26.1.82	Stratford Johns plays Monarch, Burt Kwouk, Lin Futu. Philip Locke was Bigon. First Davison story to be recorded.
5Y	**KINDA** by Christopher Bailey Dir: Peter Grimwade S.E.: Eric Saward	4	Terrance Dicks	104			1.2.82 9.2.82	First Mara story. Nerys Hughes played Todd, Richard Todd, Sanders.
5X	**VISITATION** by Eric Saward Dir: Peter Moffat S.E.: Anthony Root	4	Eric Saward	W84			15.2.82 23.2.82	Last story to feature the sonic screwdriver. Michael Robbins played Richard Mace.
6A	**BLACK ORCHID** by Terence Dudley Dir: Ron Jones S.E.: Eric Saward	2	Terence Dudley	A/S89			1.3.82 2.3.82	Dual role for Sarah Sutton as Nyssa and Ann Talbot. First purely historical story since 1967 with Moray Watson as Sir Robert Muir and Barbara Murray, Lady Cranleigh.
6B	**EARTHSHOCK** by Eric Saward Dir: Peter Grimwade S.E.: Anthony Root	4	Ian Marter				8.3.82 16.3.82	Adric is killed. Beryl Reid played Briggs, James Warwick, Scott and David Banks the Cyberleader.
6C	**TIMEFLIGHT** by Peter Grimwade Dir: Ron Jones S.E.: Eric Saward	4	Peter Grimwade				23.3.82 31.3.82	Cameo illusory appearances by Adric. Tegan left at Heathrow Airport. Anthony Ainley returns as the Master.
●	**K-9 & COMPANY** by Terence Dudley Dir: John Black Prod: John Nathan-Turner	1	Terence Dudley	Review Issue 62			28.12.81	Fifty minute spin-off special featuring K-9 and starring Elisabeth Sladen as Sarah Jane Smith. Bill Fraser played Commander Pollock, Mary Wimbush, Aunt Lavinia. Theme music by Ian Levine and Fiachara Trench, arranged by Peter Howell. Recorded at Pebble Mill, Birmingham.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).